

Birmingham calls for tenant co-ops to control estates

BIRMINGHAM City Council is encouraging tenants to form co-operatives to undertake repairs and improvements to their homes.

Two co-ops already exist, but these were formed several years ago when the estates were built.

Now the council has appointed two officers to liaise with existing communities to help them set up co-ops, with the first being launched this month. Mount Glen Housing Co-operative covers a 49-house estate, but talks are also being held with 17 groups representing

larger estates and tower blocks. The Mount Glen group has been given £23,000 to help its launch and members have been instructed in the purchase of tools, equipment and supplies. It will be able to seek tenders for work, although any jobs costing more than £10,000 will have to be offered to the council's estates department. The co-operative will take over all internal repairs, including cracks in walls, brickwork, plumbing, carpentry, decorating, and minor electrical jobs. It will also take over responsibility for common areas. The co-op was formed after the council balloted the estate, with 98 per cent of residents voting in favour of its being set up and the committee of the residents association taking over as the management committee. Co-op chairman Leo Long commented: "In a way this scheme is making all the residents owner-occupiers without them actually purchasing their homes, and they will be financed completely by the council to do their own repairs."

By John Wood

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What was interesting was how much better all three buildings were compared with their projects. BBC Langham looks thoroughly ordinary compared with Honkers & Shakers. It could have been done by Fitzroy, Brownrigg & Robson (and probably will be at White City). Rogers' pedestrianisation of central London will no doubt grab headlines; but windswept hard-surface along the Embankment are as insensitive to London as they are unrealistic. This water tank overlooks the fact that the Thames is tidal. These fantasy architects are obviously better with real clients. Stirling's Staatsgalerie is the star of the show, brilliance oozing from every pore of the enigmatic confection. But his National Gallery extension has not been improved by reworking with a Latin-style roof drum on what still looks like the National's dog kennel (sour grapes huh).

No one in the other arts of such stature would have to share an exhibition. Frankly they should have had a show each, where they could be interesting rather than just selling. After all, when it's all a great success, what will the RA do for an encore? There is a big drop in bravura and fascination factor down to the next layer of British architects.

50328 (Robin Serjeant and Kevin Rhinowbotham)

HOW strange to find toy-makers in what was announced as an exhibition of architecture. The things on show are made from a set of easily assembled parts, taken from a catalogue of products, and they consist only of ready-made, intellectual and pragmatic, that correspond to the structures of fabrication and use of toys. Toys are not just reductions of adult objects and roles, but a displacement of those rela-

tionships and values established through the socialisation of the children's world, and a consequent form of child knowledge assumes a naive status. The displayed work has the same characteristic in which the parts and the whole read the same value and are unquestionable, formed in the face of an imitable given reality against which all effort is lost, and avoiding or covering up what is afraid to confront is alleviated by the simple mechanism of characterisation and idiosyncratic difference, covering the overall sameness. Thus the Clwyd with a range of functions attributed character, the Foster, Rogers and Stirling do by which the work and they itself can be given value through the perceived individual, and so cover up the vacuum of effort on display.

John McKean THREE fantasies of a kind reality: 1 Six square metres Stuttgart; 2 Peering into a swivelling doll's house of Lloyd's; 3 A lovely slide show of HKSB. What is more abstract, anyway, than a bank? What more unreal than an insurance market? But what is more concrete than a jewel case, and the real physical, cultural, creations of paint and canvas, it protects? And yet we have the paradox: Stirling is slated for his abstractness while Foster and Rogers, the clean twins, are praised for their hyper-reality, surfaces, spaces and material which speak of mechanisms and repetitions, technique and engines, flying cranes and moving signs, of a mechanical resonance to last even as the oxide to blade-running. Secondly, the reality of the fantasies: three defeated proposals that define the architects more clearly: 1 Rogers' coup de théâtre distant frigates on the horizon at sunset. Despite many plans enhancing improvements, it suggests awful megalomaniac windswept emptiness, a recipe for architect-designed "public life" with meaningless decor.

2 Stirling's cool National Gallery drawings, even revamped, somehow can't thrill anew. It is a well-mannered project, obeying its brief—not telling a public how to enjoy itself or a city how to be nice. It is a strong, appropriate building which we can all do without.

3 But Foster's BBC is the gem of the show. It rises to the occasion wonderfully, it admits with almost embarrassing candour its difficulty with making both permeable and contextual architecture. And risks an unfashionable image. If the Regent Street facade is still too ponderous in scale and the corner to Portland Place astoundingly unsmoothed, the whole feels strong and right, worked out and real. Coming out to the sunshine, and up past Richard Ellis' sign offering the awful Langham Hotel for rent, there was no doubt. The loss of this development is genuinely tragic.

Summing up the Academy

Cedric Price

THE president's acid-green tie at the top of the stairs (on opening night) gave a hint of things to come. Certainly no Ghastly Good Taste in this exhibition—more the Theatre of Black Comedy with Rogers' enormous dark canal complete with fish, Stirling's Day-Glo constructions against a black sky and Foster's ever-changing illuminated hoardings.

A giant exhibition of six birds of schemes. Three came to roost and three flew away and I'm bloody glad they did.

I'm delighted the show is on—let's hope its success enables the feeble end-of-the-pier collections that have formed the Architecture Section of the Royal Academy's Annual Summer Exhibition to be discontinued. The exhibits will be lavishly and selectively reproduced in the press, but to witness their encouraging similarity you have to visit the show. They are all finite, respectful of site and eminently self-conscious in the best sense of the word. However, they do make people look a bit tatty. The works find the Present encouraging—they neither recognise Rogers' reference to a crisis in architecture nor evidence Stirling's reputed historicism. They do not threaten, as do Charles Eames, Buckminster Fuller and Palladio. It's a great show—see it and be reflected.

Brian Hatton

FOSTER emerges as the most consummate industrial designer, Rogers as the boldest interventionist in the public realm, but for me the truest architectural imagination here is Stirling's. It's significant that his is the only work to be represented by a physical composition of actual architectural elements—something that the human mind and body rather than a machine can respond to, and which shows Stirling's command of a range of expressive and representational means beyond the merely immaculate literalism of the pure industrial designer. However, as an inspiration for a really democratic, broad-based British architectural revival, this show just will not do. Superstars do not make a profession, and an advertising promotion methods do more to mystify than create conditions for a really popular building culture inclusive of every kind of initiative and creativity. There's more to architecture than corporate palaces and sponsored museums.

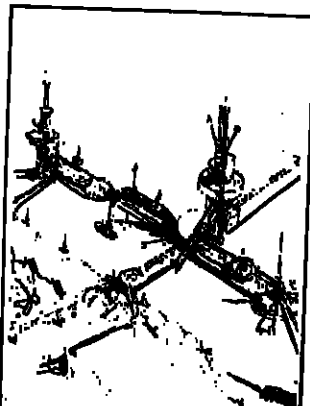
Stirling's Stuttgart (in Germany, naturally) and Foster's BBC (cancelled, of course) are wonderful, but there's nothing here on offer likely to help improve average British urbanism, tackle regional decay or at least any things so modest as alleviate the housing problem.

Senior council officers are investigating discrepancies in the structural reports on the two blocks. The general inquiry is likely to discuss 1969 documents which say that the council reversed a decision to strengthen three BRS tower blocks because it would be too expensive. Other recommendations in the council minutes in the late 1960s, for strengthening work on tower blocks and for an inquiry into the BRS system, have also been reversed.

Piers Gough

NO wonder the first designer jacked it in. With these three geniuses trying to outdo each other on an unlimited budget, the exhibition was always

Five architect/critics give their views on the Foster, Rogers and Stirling show at the Royal Academy. We would welcome short reviews (up to 200 words) from readers for future publication.



Proposed structure to replace Hungerford Bridge, Richard Rogers.

liable to get out of hand. But seducing the public to look at architecture doesn't have to be this vulgar. More Birmingham Trade Show than Art Gallery installation, the only thing lacking were page three lovelets draped over the models.

Stirling comes off best, of course, because part of his ability is knowing just how vulgar to be. Foster hasn't the wit to prevent overblowing it and Rogers' installation looked like nothing so much as a first-year student on a Getty-sized grant.

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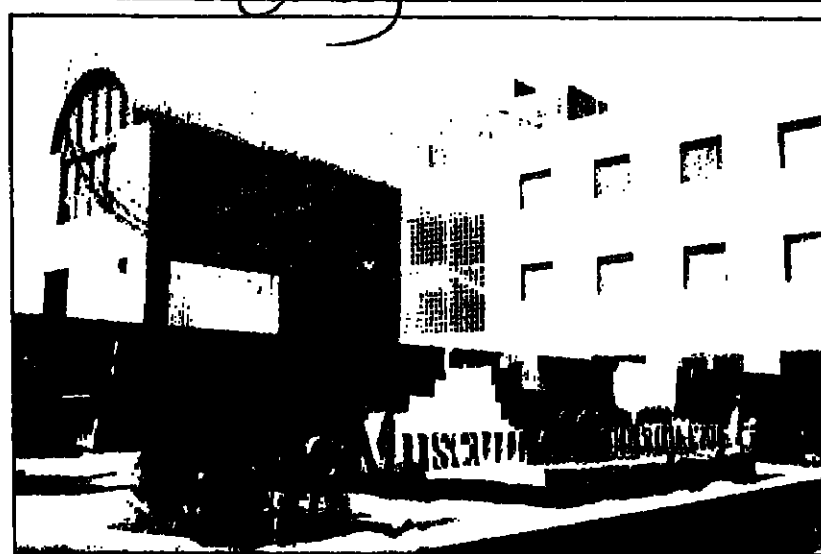
Los Angeles artwork

The new Museum of Contemporary Art in Los Angeles, designed by this year's RIBA Royal Gold Medalist Arata Isozaki, has recently been completed in time for its official opening in December.

Execution of the museum, which contains more than 3,000sq m of gallery space, a library, auditorium and sculpture court, has been a long and painful process.

Six different schemes were prepared in succession before the final proposal was approved early in 1983.

The original plans to open the museum in time for the Los Angeles Olympics had to be abandoned. Architectural Tours to LA page 3.



Private defeats public

THE first privatisation of a regional health authority architects department has gone ahead, with the majority of existing work going to three practices.

The department at the North West Thames Regional Health Authority officially closed on September 30, with seven members going to First Hospital Architecture, two to Briffa & Phillips and three to Design Team Partnership.

The former regional architect, Kemble Croft, went to FHA, which was formed by First Architecture with Croft as managing director. FHA has taken over projects with a capital cost of £21 million with the two other practices handling similar amounts of work.

Of the remainder of the 36-member department, Croft said: "A few took early retirement with the rest going singly and taking the work they were responsible for."

He admitted that he hoped to increase his earnings in the long term, although the cost of joining a private practice would mean a cut in the first year.

The authority's estates manager Roger Johnson, who masterminded the privatisation, said it had been done because it would be far more cost-effective. Robert McClelland, who joined Design Team Partnership, speculated that several other regions might be privatised. But the scheme was criticised by some former members of the department. The RIBA has stated that it believes in-house teams working with outside consultants is the most efficient method for NHS work.

Hackney pledge to bring back John Harris

DRAWINGS BECOME BIG ELECTION ISSUE

THE future of the RIBA Drawings Collection has become a key issue in the presidential contest being fought between official candidate Raymond Andrews and challenger Rod Hackney.

For Hackney has announced that if he wins he will invite John Harris, who resigned recently as curator of the collection, to rejoin it—and Harris says he will return.

Discussions between the two have laid the groundwork for Harris' reinstatement. Its basis would be that the collection would remain in its Portman Square home, and that it would operate as an autonomous unit within the institute, rather than being a branch of the library.

London Wall bonanza

SHEPPARD Robson have designed and submitted a detailed planning application for the largest scheme so far in the City's London Wall architectural bonanza—45,000sq m for Royal London Mutual Insurance.

And Stuart Lipton's Stanhope Securities is expected to submit an application soon for a 28,000sq m scheme, designed by RJA/M, for London Wall's western end. Sheppard Robson's scheme, also at the western end of London Wall will be called London Wall Plaza.

Two British Telecom buildings, Shelley House and Pwllers Hall, would have to be demolished to make way for the scheme, which would feature a 25-storey block as its centrepiece. Lipton's plans would link Pwllers Hall and the Museum of London. The former would be demolished above ground.

Harris would want to be charged with the task of raising the necessary money to negotiate the extension of the existing lease, and create an endowment fund to secure the future of the collection beyond 2002. Hackney told BD this week he believed that the institute's council had approved the move

By BD Reporter

of the collection without understanding or being aware of all the financial—or staff—implications.

"The deal can't stand up," he said. He also attacked the idea which has been floated that bits of the collection should be sold to pay for the proposed move back to Portland Place—a move which could cost ultimately, as much as £5 million compared with £1 million to

"I want to lay the foundations for ensuring the future of the collection," said Harris. "I've always had the vision of a great future for the collection at Portman Square."

There is no love between Harris and the Portland Place bureaucracy, despite the full-scale tribute to him by secretary Patrick Harrison in the current issue of the *Architect*.

"I believe the institute needs a powerful leadership," said Harris.

"His fortunes and reputation are at a nadir. It's like a sub-

marine without a periscope."

● RIBA president Larry Rolland has attacked Hackney's threat to sack RIBA staff if he is elected president. He said: "It is unacceptable that individual members of staff should be named in this way by those seeking office. It must surely be apparent that such action prejudices on-going work and relations between elected members and staff."

The institute is currently advertising for a new curator, but an appointment would not jeopardise Hackney's ideas. An autonomous department would need a director who would rank above the curator. Alternatively, Harris could be given a consultancy which involved a much more specific brief than the one he has recently been given.

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"It's raining cats and dogs yet there's not a drip through the roof. How do you account for it Holmes?"

"Elementary my dear Watson it's

Ward Standing Seam."

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Farrell scheme topped out

Terry Farrell's latest scheme in the City of London was topped out last week. Landmark House, at the junction of Leadenhall Street and Fenchurch Street, provides 28,000sq ft of office space on eight levels, the lower four of which have been pre-let to Midland Bank. The glazed cylindrical tower acknowledges the prominent corner on which the historic Aldgate Pump is located, and the granite cladding responds to the historic context. Construction of the steel-framed building is on a "fast track" programme scheduled for completion in February 1987. Developer is Central & City, which funded a major archaeological dig on the site that revealed the charred remains of timber buildings and the possible course of the Roman road to Colchester.

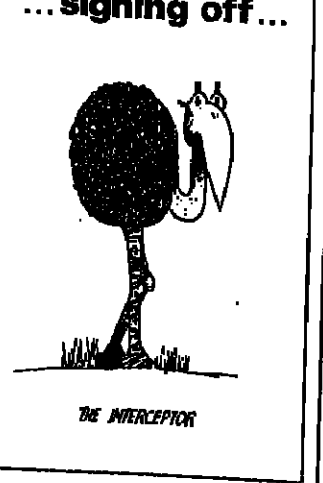
The latest contender

THIS week's potential contender for the title of the world's tallest tower block comes from Newark, New Jersey.

Designed by Kober-Belluschi of Chicago, the proposed 121-121-storey tower would top the Sears Tower by 96m.

For an outlay of just \$500 million, developer Harry Grant is hoping to build a 500-room hotel, 27,000sq m of retail space, 270,000sq m of offices and a four-mile monorail to Newark Airport.

signing off...



THE INTERCEPTION

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ABC

IN the second of a series of Tuesday lunchtime public lectures at the Royal Academy, *Designer* magazine editor Alastair Best told of his 31st meeting with that enigmatic figure Norman Foster in 1968.

Norman and Wendy had disbanded Team 4 and they had just put carpet on the floor of a canning factory to turn it into premises for a computer company, a gesture of democratisation matched for Best only by the low-tech solution for creating lounge chairs out of Hille office chairs with the aid of a hacksaw.

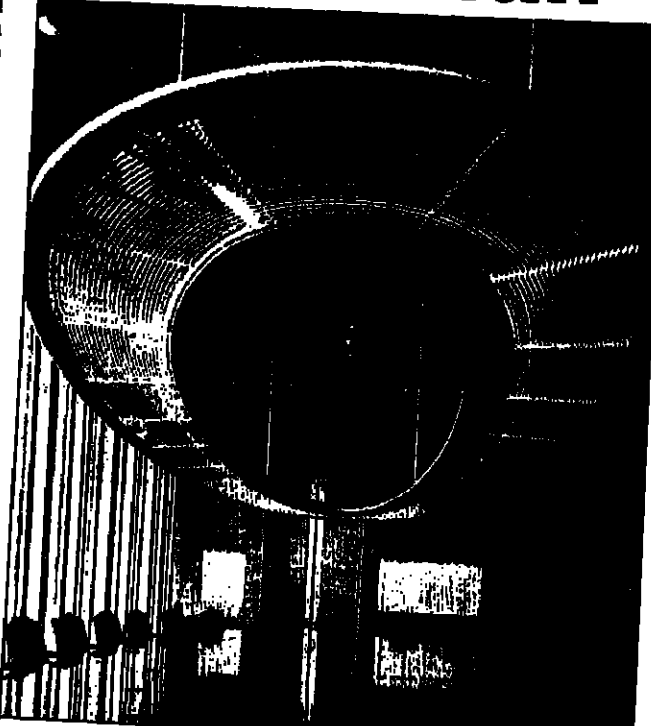
Even in 68, Foster wasn't cast in the clichéd architects mould; not for him the green cord suit. Instead, Best met a gum-chewing, crew-cut, sneaker-wearing 33-year-old; his hunch that this man was heading for greatness turned out to be "spectacularly correct".

Best traced Foster's projects from the modest early work for Modern Art Glass at Thamesmead, for Fred Olsen at Millwall Docks and for Milton Keynes Development Corporation at Bean Hill ("well planned but failed symbolism"), to the recent vast projects for the BBC, the Hongkong Bank and the British Airports Authority.

The glimpse of Foster's output on show in the exhibition is but a small part of a com-

ROSLUM
Ian Latham on the Best view of Foster at the Royal Academy.

Foster fan



Boardroom lighting in the Hongkong and Shanghai Bank by Eero, co-sponsors of the Royal Academy exhibition.

prehensive and compelling body of work, so Best's survey gave an invaluable insight.

With the abandonment of the Hammersmith and Langham Place projects, this country still has just one Foster public building — "the shed to end all sheds" for the Sainsbury's at East Anglia — while Nimes and Frankfurt press ahead with competition-winning projects for their "Beaubourg of the South" and an international athletics stadium.

Best confessed to some degree of disappointment with the BBC scheme, a "nagging feeling that it wasn't quite right", and he sensed that the countless trial models for the Nimes Media-theque suggested some hesitancy at approaching problems on sensitive inner-city sites.

But in his new proposals for Stansted, Best considers that Foster is back on form — "it's exactly the kind of building he'll be very good at". Diagrammatically, the terminal building will be strikingly simple; from arrival through to departure passengers remain at ground level and move in stages directly towards or away from the aircraft. All servicing is organised below ground level.

Air travel, claims Best, will be brought back to basics and modern architecture, prematurely killed off by Charles Jencks in 1972, will be shown to be very much alive and kicking.

Out of the consulting room

WHEN the Association of Consultant Architects annual conference last Friday was set up, Raymond Andrews was in line for the next RIBA presidency unop-

posed — but Rod Hackney's 11th-hour nomination put his keynote speech in a different perspective. Andrews took the opportunity to launch his man-

ifesto, accompanied by a mild rebuke to Hackney for his joint RIBA/UA candidacy.

First, however, came the tale of Andrews, Downie & Partners and

their small-scale development operation that now provides their office space.

The conference theme, "New developments in practice", was taken up with rather more enthusiasm by Nicholas Falk, director of Urban and Greater-Extraordinary. He outlined the range of new opportunities open to architects, especially in community projects where satisfaction will usually have to substitute for part of the fees, but which he believes most practices could absorb in the context of their normal workload.

Falk's detailed case studies of the problems in funding projects in Southwark, Calderdale and Bradford were brought into sharp focus by the comments of William Clarke, Midland Bank's group industry adviser on property. In essence, banks want to make a reasonable profit without risk, and it will take an outstanding project or a very persuasive developer to change matters.

The prospect of conventional finance sources funding the sort of project Falk discussed seem very remote indeed and Clarke's comments aroused some indignation among his audience. It's all very well for banks to say they listen and have a social conscience, but the reality is invariably a different matter.

Charles Kneivt gave a thoughtful and thought-provoking account of recent changes in what gets built and why, highlighting American instances of commercial funding for community projects, and the changing attitudes among architects and developers in their responses to inner-city projects.

Conference chairman Oliver Williamson's summary of the day's proceedings centred on the concept of risk. How much can architects, developers and indeed the financial institutions be expected to take? For the former, he suggested, enough to feel uncomfortable, though he acknowledged that some individuals were better suited to a life of uncertainty and unpredictability than others.

The conference theme was a timely subject to choose, to the credit of the ACA, and most of the audience shared the enthusiasm and conscience of most of the speakers. Time will tell how many really want to learn the new tricks.

Ian Latham

News

US and UK firms vie for major job

ST MARTINS Property Corporation is considering five outline schemes prepared by three American and two English firms of architects for the second phase of London Bridge City on the south bank of the Thames.

A decision on which architect will prepare the detailed scheme should be made within a month, said a St Martins spokesman.

Philip Johnson is rumoured to be one of the three American architects invited to prepare designs, but the Kuwaiti-owned company declined to name any

of the architects involved. The developer already outline consent under a development order of 100,000sq m scheme. A spokesman said St Martins regarded this as "outrageous".

It would be seeking a tied approval that better the needs of the market.

The current SDG height of development is second phase to 57m, but thought St Martins will increase this on the new site, next to Tooley Street.

Official vandalism

SIX weeks before the public inquiry into the future of Wimbledon town centre, Merton council has sent demolition gangs to destroy a house on the development site, on the assumption that its favoured scheme will emerge as the winner.

The workmen came armed with written instructions from Merton to "officially vandalise" No 28 Queens Road.

The council now claims to be "in partnership" with Speyhawk, whose scheme by BDP is based on demolishing everything on the Wimbledon town hall site that is not listed.

The other contender, an inquiry, which opens on October 25, is Greycoat scheme, by Terry Fox based on having the shopping on a site across road from the town hall conserving all the buildings.

Merton council now convinced that the inquiry only have one outcome though the Royal Fine Commission, English Heritage, the Civic Trust, Vice Society and some 200 residents' association, against Speyhawk and Greycoat.

Hospital into homes

THE South London Hospital for Women is to be demolished to make way for homes.

The Metropolitan Housing Association has submitted an outline planning application to Lambeth council to replace the hospital, closed last year.

The scheme, drawn up by a

project management headed by Monk Dax Associates, will include a storey block of 48 flats. South East Thames Regional Health Authority is the quarter of the 1.6ha site nursing home and a mental community health centre.

Troubled centre may close

AFTER a catalogue of re-designs and re-thinks, the £25 million Brixton recreation centre could close because of staff shortages.

Internal audit staff at Lambeth council are preparing a report which pinpoints the centre's weak management structure, including its inability to run the centre at a profit. Staff shortages are thought to be aggravated by Lambeth's

recruitment policy, which handicapped people priority. The centre, designed by council's own architects in partnership with Ove Arup engineers, finally opened a year — several years late.

A final decision on the centre's future will be made by Lambeth councillors after they have seen the audit team's report.

New campaign aims to save County Hall

A NEW group has been formed to fight for the retention of London's County Hall in civic and public use. The group, called Friends of County Hall, intends to campaign on a non-political basis.

It has as its founding members Lord McIntosh (the former Ken Livingstone) and Liberal MP Simon Hughes, and is vying to join its ranks.

The fledgling group will probably increase its activities as the marketing push by Richard Ellis gets into gear. The agency has begun a worldwide advertising campaign for the 2.2 million sq ft complex, of which the famous Houses of Parliament contains 1.5 million sq ft.

Richard Ellis will in the next few days be making planning applications to Lambeth council for a variety of changes of use

for the Grade II star-listed building, including hotel, residential, conference and leisure with the intention of being able to offer the building with best of planning and listed building consent.

There is little doubt, however that all such applications will be refused by Lambeth councillors that a public inquiry will have to take place.

Many other problems plague the building, including the extension of lease granted to ILEA to stay until March 1990 which will probably be after the next general election.

In addition the building's structural steel frame is in need of attention, the windows are replacing, as does the water plumbing, heating and lifts and the building is full of asbestos.

The floor to ceiling height which average 11 feet, are not generous for cost-effective residential or hotel use, yet too low for modern offices.

News

Corporation rejects 'misleading' £150m offer for Spitalfields

THE City Corporation has rejected the Spitalfields Development Group's £150 million offer for Spitalfields market in East London.

The SDG's offer was based on a scheme designed by Richard MacCormac and Fitzroy Robinson with an 85 per cent office content, and was contingent on several other factors.

The City described the offer as "misleading", and said it intended to put the site out to open market tender next year.

The main stumbling block for the SDG offering was Tower Hamlets' planning brief for the site, which envisages a scheme with 45 per cent offices and 55 per cent residential uses.

"Given the vast areas of uncertainty which still exist it would be irresponsible to launch legislation (to move the market) in the next season of Parliament," said Peter Rigby, chairman of the corporation's policy and resources committee.

"Its decision to defer the promotion of this bill has naturally disappointed us," said Peter Beckwith, of London & Edinburgh Trust, but he affirmed that LET and partner Balfour Beatty would be pursuing the scheme and competing

in any tender the City launched. He also hinted that LET would ensure its future bid for the market "satisfies all the necessary conditions".

The corporation described SDG's bid as "simply a speculation based on consent being

By Lee Mallett

given to the mix of development that they hoped for".

"As a result," said the spokesman, "it will be appreciated that recent reports that SDG had offered the corporation £150 million for the site were misleading, particularly since that figure was subject to all the deductions for creating a new market, for interest charges, for certain properties owned by SDG on the Bishopsgate frontage and for the planning gains being sought by Tower Hamlets."

"At the present time it is impossible to say with any degree of certainty that the corporation would see any return for its land."

Other developers that have declared their interest in the site include Rosehaugh Stanhope, developer of the nearby Broadgate complex, and CH Beazer. Their architects are Leon Krier

Six reach RIBA gallery shortlist

SIX practices have been selected to enter the second stage of the two-stage competition being held by the RIBA for a new exhibition gallery.

It will be located on the existing sculpture court in the institute headquarters.

The six are: Allies & Morrison, Trevor Horn, Jirina Kerr, Alan Stanton/Paul Williams, Troughton McAslan, and Wickham & Baumgarten.

Commenting on the entries, competition chairman Michael Manser said: "We are delighted with the quality of the submissions received and have had difficulty in reducing the final list to six."

There were 33 entries for the first stage of the competition. The conditions and brief for stage two will be issued at the end of October.

A premium of £3,000 will be paid to each of the practices, who will be invited to make a presentation of their approach to the problem.

Assessors are Manser, Sir Philip Dowson, Richard Rogers, Colin Stansfield Smith, Marjorie Appleton, Lord Perth and Sir Peter Parker.

Foodpark winners

DUNFERMLINE practice James Watson Associates have won first prize of £3,000 in a competition organised by the Scottish Development Agency and the RIAS.

It was for the design of a block of factories for the food industry, and the winning scheme will be incorporated into the Motherwell "Foodpark", the first of its type in Britain.

Runners-up in the competition were two Glasgow firms, Wyle Shanks and Hypostyle Designs, and Edinburgh firm Forgan & Stewart.

Architectural Tours plans trip to Los Angeles

READERS interested in contemporary art and Los Angeles architecture could combine both this December.

Architectural Tours is organising a trip from December 2 to 10 in association with the Contemporary Art Society, which will coincide with the opening of the new Museum of Contemporary Art by Isizaki, and the International Contemporary Art Fair.

Visits include buildings by Wright, Gehry, Schindler and Eames, and the J Paul Getty Museum. Basic cost is £863. For further details contact Victoria Thornton at 80 Lambeth Street, London NW5 4AB, tel: 01-267 7567, and mention *Building Design* as the information source.

Metrocentre opening

Enslavement secretary Nicholas Ridley officially opened the Gateshead Metrocentre on Monday.

Designed by Ronald Chipchase & Associates, the first two stages of the shopping complex provide 136,520sq m of floorspace.

Construction has recently started on the 56,000sq m third phase which will bring the total cost of the development to £150 million.



The shopping mall at the Metrocentre.



The Metrocentre before completion of phase two in October 1986.

Government to act on rents

MAKING private renting of property more attractive is a priority of the Government, according to housing minister John Patten.

Speaking at the Conservative Party Conference he reaffirmed the Government's commitment to developing home ownership, but added that the DoF was investigating ways of encouraging the private rented sector.

Jabdec

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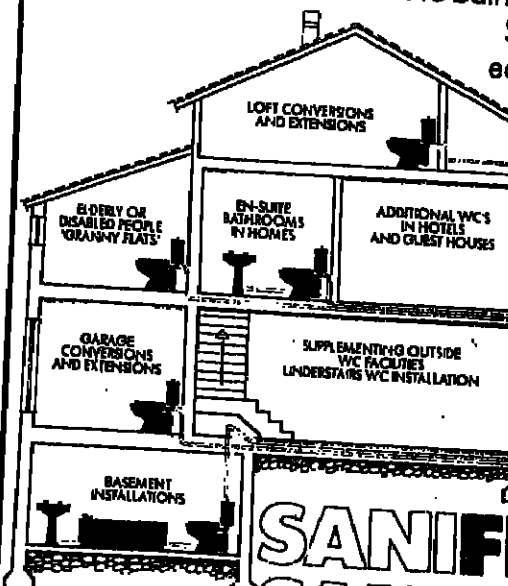
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Baroque design wins statue competition

A HIGH Baroque design won the Observer/Royal Academy competition for a "house" around Sir Joshua Reynolds' statue in the RA forecourt—but it will never be built.

The first prize of £1,000 was awarded to an architect, Nick Gilbert Scott—a descendant of Albert Memorial architect George Gilbert Scott—together with an engineer, Willy Grylls.

The intention was to construct the winning entry but because of the elaborate design it has proved too expensive.

Instead, a model of it is being made and will be shown, with the other winners, in an exhibition at the RA next month.

The second and third prizes were won by an art dealer and a remedial teacher respectively.

The competition was suggested to the RA's education department by architect Steven Smith, who works for Terry Farrell, as a way of involving the public in architecture.

Peaks seminar

A SEMINAR on conservation and tourism in the Peak National Park has been organised by the Sheffield Society of Architects for October 30 at Sheffield University.

Tickets are £30. Details: the Sheffield Society of Architects, Montgomery House, Union Road, Sheffield S11 9EQ.

PSA moves to improve its suspended ceilings

AN attempt to improve the quality of its suspended ceiling systems is being made by the Government's Property Services Agency. It is inviting manufacturers to complete a questionnaire as its first move in plans to revise its list of approved systems.

Those who are accepted will then be able to tender for ceilings for a period of three years. Questionnaires should be returned by November 21. They are available from Third Programme Suspended Ceiling Systems, PSA, Method of Building, Room 1410, Apollo House, 36 Wellesley Road, Croydon, Surrey CR9 3RR. Tel: 01-686 5622 (ext 4583).

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Ridley confirms plans for urban development bodies

SPECULATION earlier this year that the Government would be setting up new urban development corporations has been confirmed by DoE chief Nicholas Ridley.

As reported by *BD* (August 1) Trafford, to the south-west of central Manchester, Teesside Docks and Birmingham have been singled out—along with Tyne & Wear—for UDCs.

They will be set up and run along the lines of the London Docklands and Merseyside

By Amanda Bailieu

development corporations, which have the ability to attract private funding.

Ridley told the Conservative Party conference last week that the new authorities would have "power to redevelop and rebuild the fabric and prosperity of these areas."

The DoE said that each UDC could spend between £100 million and £160 million over six or seven years.

The bulk of expenditure will go into land reclamation, the provision of access roads and other infrastructure, to pave the way for subsequent development by the private sector for industry or housing.

The UDCs will be expected to show their major achievements within 10 years, said a DoE

spokesman.

Trafford Park, once the largest and most modern industrial estate in Europe, will be the first UDC set up.

As reported in *BD* (September 26) a report by consultants Roger Tym & Partners, commissioned jointly by the DoE and Trafford council, recommended a regeneration programme involving the creation of a UDC.

Outside consultants will now be appointed for Tyne & Wear and Teesside, but Labour-controlled Birmingham council has already established a consortium for tackling inner-city areas, and will be asking the Government for a free rein to pursue its own proposals.

A Birmingham council spokesman said: "We do desperately need Government help but would prefer to solve our own destiny from a local level."

The DoE said it will consider Birmingham's proposals but has not ruled out the option of imposing a UDC against the council's wishes.

While Trafford Park should be running by 1987, work on other areas will take longer as exact boundaries of the urban development areas still have to be fixed.

Like the LDDC and MDC, the new corporations will have the power to buy and service land, encourage the development of existing and new industry and commerce, and provide houses and social facilities to encourage people to

live and work in the area.

Pressure group Docklands Forum has been quick to criticise the Government's announcement. Forum chairman Father Jim Kennedy said: "The UDCs' remit might be regeneration but if the LDDC model is followed the new UDCs will not tackle local problems, and the local community will be displaced."

Scheme two uses available space for a providing more usable for the public the corner square.

Scheme three is a blend and two, while schemes improvement of the garden.

A public consultation is at the Trocadero (Shaftesbury Avenue) from October 17 to November 10am-10pm.

ARCHITECTS Anthony Lewis, who designed Trinidad & Tobago's twin-tower financial complex, are suing the Trinidad government for alleged breach of contract.

The US\$100 million centre was opened in March.

Lawsuit

ARCHITECTS Anthony Lewis, who designed Trinidad & Tobago's twin-tower financial complex, are suing the Trinidad government for alleged breach of contract.

The US\$100 million centre was opened in March.

Options for square on show

RADICAL proposals for a new square have been on display by Westminster City Council.

The first scheme of four on display is by far the most ambitious and expensive, at over £3.5 million. It would be a centrepiece of waterfalls, stairs and pools, with a series of terraces and a central square.

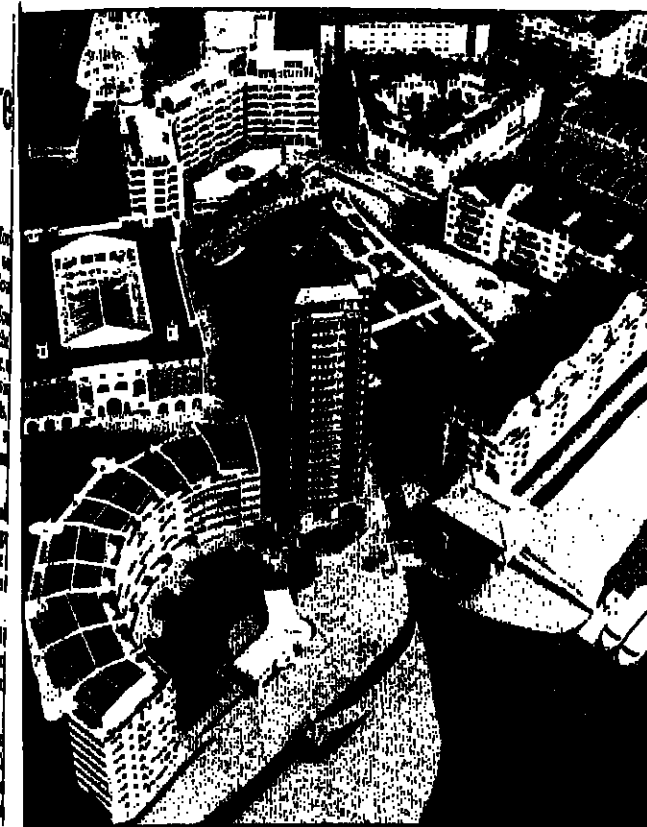
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Model of completed development.

News



Going up at Chelsea Harbour.

Village for Chelsea set

ARCHITECTS Moxley & Jenner were the first to spot the potential of Chelsea Harbour—an 8ha derelict site offering half a mile of Thames frontage, within minutes of fashionable Chelsea.

After approaching the site's owners, with developer P&O, Moxley & Jenner were declared the outright winners of BR's design and tender competition, judged, somewhat unusually, by Hammersmith & Fulham planners.

Last week saw the topping out of the 20-storey Belvedere Tower, the first tall tower in West London with external feature lifts, as well as staggering views of the Thames.

The 13 buildings are designed around a 75-berth yacht harbour, connected to the Thames by a lock. For those who can't stretch to their own yacht, there are still tentative plans for a pier—shown in the current model—to allow a river boat to ferry passengers to Westminster.

Ray Moxley said he designed Chelsea Harbour as a complete village providing—as well as 400 houses and apartments—shops, office chambers and studio workshops, community centre, hotel and homes for the over 60s.

Although some way from completion, news of Chelsea Harbour has spread fast. Not only is it the largest composite development in London since the war, but it is the first substantial "shell and core" with generously proportioned flats, all over 1,300 sq m.

Marketing of Chelsea Harbour begins this week.

THANKS TO US, LONDON'S NEW FINANCIAL CENTRE WILL HAVE NO UNNECESSARY OVERHEADS.

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A glance at the drawing of Gyproc M/F suspended ceiling for instance will show the simple design of fuss-free constructions, no long drying out periods. And all services remain entirely invisible assets.

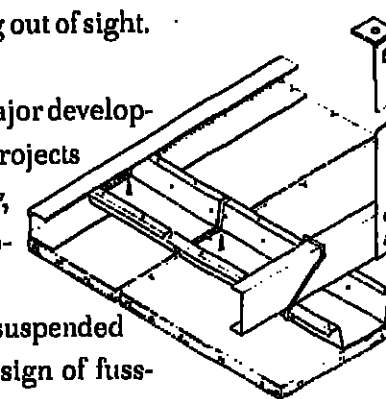
The powers that be were, no doubt, reassured by the fire performance of Gyproc based dry interiors. And sufficiently impressed to specify Gyproc shaft walls, wall linings, metal stud partitions and M/F suspended ceilings for a host of other good reasons.

Perhaps, however, the efficient low cost methods of installation provided the most persuasive argument.

After all, whatever the market you're building for, the fewer overheads the better.



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Government competition judges hold back awards

TWO design awards have been left unfulfilled in the latest Government-sponsored attempt to encourage better standards in the UK.

The awards, promoted by the Society of Industrial Artists & Designers, Designers Saturday and the Department of Trade & Industry, found winners in the interior design and design management categories.

But the judges, including Norman Foster and Sir Terence Conran, were unable to make awards in the products and graphics sections.

"There is absolutely no point in climbing down from the

By BD Reporter

pursuit of excellence in order to accommodate the mediocre," said Conran.

The disappointing entry, at least for these categories, is the latest in a series of awards flops. Last month, the RIBA announced that it would not be making any energy efficiency awards this year because of the disappointing entry.

And later this month, it is understood that PA Management Consultants will reveal that two categories in its build-

Also praised were David White and David Morris, of Hampshire county architects, for their work for the young handicapped in Eastleigh, and Robin Wade Associates for their Egyptian sculpture galleries at the British Museum.

Keppie Henderson were praised for their work on the Glasgow Sheriff's Court.

In the design management category, British Airports Authority won first prize—a tribute to the work of Jane Priestman, who has now left to join British Rail.

The awards were presented at a dinner in the Queen Elizabeth Conference Centre last Saturday.

Two chunks of the site totaling 3ha will be developed for housing, and a further site will be developed for industrial users. Existing non-conforming users on 7ha are to be relocated.

When completed, the new park would cover 76 ha.

THE Liverpool Garden Festival site closed down last week after Transworld Leisure, the company sent up to run the £30 million complex, went bankrupt. Poor summer weather has been blamed.

Control of the gardens will now revert to the Merseyside Development Corporation.

Rutland also points out that its scheme conforms to Hounslow's new West Area local plan.

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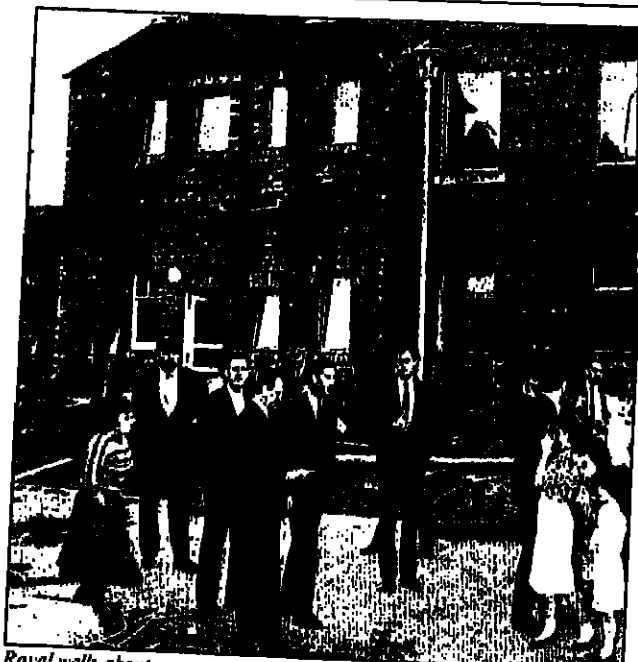
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Enter 8 ON EXPRESS ENQUIRY CARD

Scots pioneer

The Prince of Wales opened Scotland's first self-build housing scheme this week. The project was undertaken by the Colquhoun Street Residents Association, Rod Hackney & Associates and Stirling District Council in an effort to alleviate the need for council housing in the area.

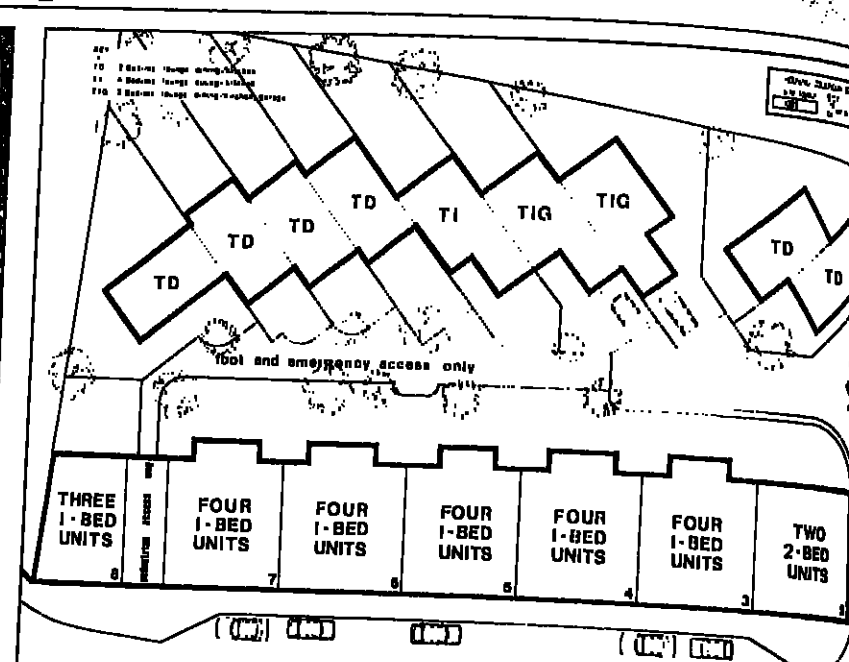
Council leader Michael Connarty commissioned Rod Hackney to look at other tenure options than local authority housebuilding. The architects identified a group of people on the waiting list who were prepared to set up a residents association and co-operative to use their own management and building skills on local authority land to provide 36 homes. Once the finances were organised with two building societies so that people on the dole could get mortgages and buy the land at a nominal value, skilled workers from various building trades were employed by the residents to teach them skills.



Royal walk-about.



Left to right: Prince Charles, Michael Connarty and Rod Hackney discuss the hands-on practicalities.



Site layout, Colquhoun Street.



Infill

Starting Price

View from the top

DEAR Mr Price, My staff at Marsham Street have suggested that now is the time for you to comment on my stewardship of the DoE. I've never heard of you myself but you might as well oblige.

NR. I'd heard you were rather like that pop-eyed little architect grandfather — not so much fun though. Well, I think schizophrenia can be controlled but watch it. I was delighting in your acceptance of my Non-Plan Theory when you go and suggest a whole new bunch of development corporations à la LDDC for cities that were gently dying away. However few rules they have to obey, their very establishment is a major planning decision born, I would suggest, of election jitters more than anything else. They won't work. Also you must get your act together over the green belt — Willy W will help you if you don't find him too wet. Green belt has nothing to do with the colour or quality of grass — it's more to do with space at ground level. Think again about the Mickey Mouse of a new town north of Swindon — I'd put some more stuff over the tracks if I were you. Beta Minor, I fear.

don't want the ambassador to move — merely his staff who are the real prey of the international hand-grenade brigade. After all you are at present dead opposite the Kremlin (my joke). Don't bother to build anything, just move your lads in with the Yanks. You share their bugging equipment already. Leave Sir Marmaduke where he is — he won't notice anyone's left.

College education

I AM, of course, fully briefed on your extensive works in higher education and would value your opinion (in triplicate please) on my brilliant new wheeze, namely the 20 or so CTCs? Ever-actively yours, KB, Elephant & Castle.

"City Technical Colleges" sounds a little familiar and surely a bit grand for 11 to 18-year-olds. I read that they are to concentrate on technology, business and design. The latter interests me particularly and I hope it does not mean design management, that fashionable opiate wafting down from the London School of Business. Evidence of serious design intent — however minute (20,000 pupils in all), could be achieved with 20 fine new very new buildings. It's about time your department renewed its grand tradition of building. Check with Sir Keith on the condition of your present stock. College education

Flights of fancy

HA so, my social concern with a fascist facade is proving itself is it not? No one could have pulled Merseyside together as well as I did, eh? I reckon the Call won't be long coming.

Yours in connivance, M H, (Oxon).

Michael, I realise that away from the Centre of Thinks one can get out of touch, but you must know that your grisly garden festival has lost £2m while Stoke-on-Trent looks like picking up a £3m debt. These candy-floss gestures can be costly — Cap'n Bob seems to be missing another £2m at Glasgow while the Vancouver Expo has a massive £156 million debt, despite its 22 million visitors. I reckon building helicopters that no one wants is cheaper.

Spirit of détente

ER, Cedric, we're having a bit of trouble with our new embassy in Moscow. Ivan and his Boys want us to move out of our lovely building under pressure from their Georgian Group, no doubt, ha, ha (a joke, Cedric). Well we've been told to shuck up with the Yanks further away. HMG thought you the ideal person to help us out.

As ever, GH, Carlton House Terrace.

Geoffrey, I thought you'd never ask. I've got just the thing on the drawing board at this moment. The point is that the Russkies

Bad news flash

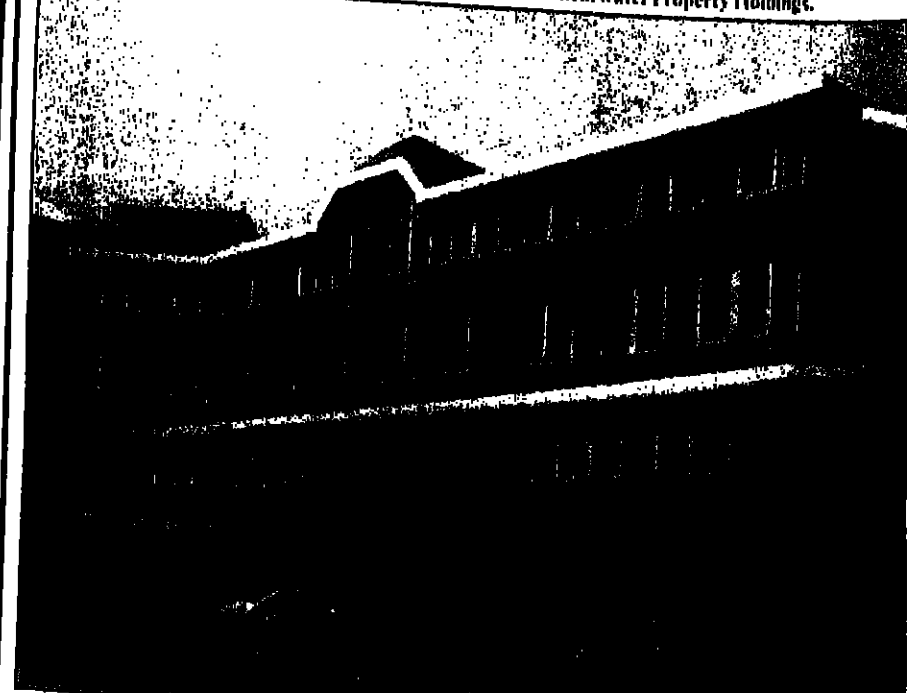
AFTER protracted and wholly unsuccessful negotiations with the Editor on the sole question of money, I am relieved to tell you that my next column will be the last, so start writing straight away — space will be short. Oh, and by the way, the Editor has lifted his ban on shoe-scrappers — strange fellow.

Cedric Price

Benoy's on hospital shortlist

A scheme designed by Gordon Benoy & Partners has been chosen from a shortlist of three by the South West Regional Health Authority for the redevelopment of the Digby Hospital site near Exeter. The £7,000sq m retail and leisure

scheme would accommodate three main units, a 10-screen cinema and parking for 500 cars. The scheme will be a joint venture between the SWR Shearwater Property Holdings.



New £2.7 million council offices designed by Leslie Jones Architects have been completed in Fleet, Hampshire. The shaped building provides 4,500sq m of accommodation and was built in 16 months.

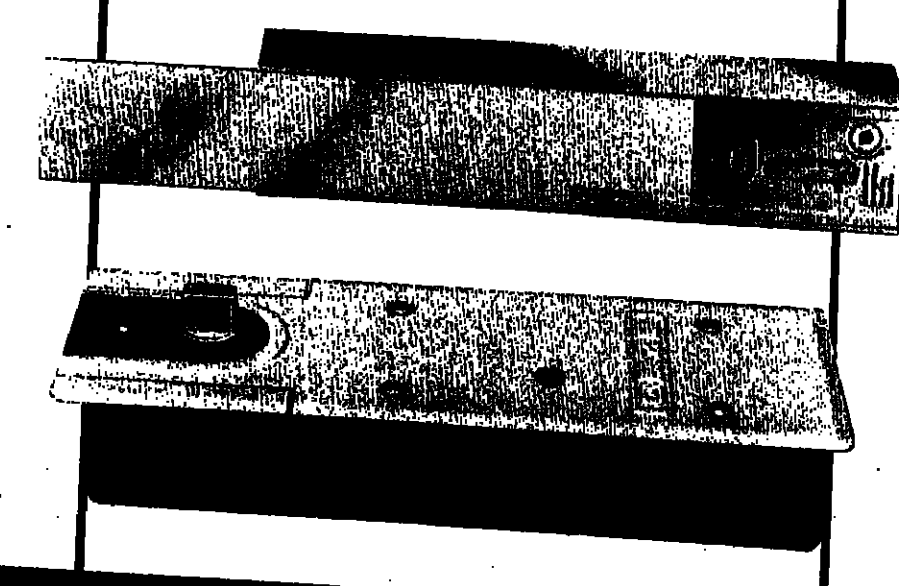


Standing room only

This stand-in chair by Svein Gasrud and Paracel seating by Svein Gasrud are just two of the designs by Norwegian designers taking part in the exhibition at Earls Court from October 19-22. The show brings together international designers, manufacturers, retailers and students and will include displays and a seminar led by the Norwegian. They will acknowledge Norway's identity in the design world, drawing on its acknowledgement as merely Scandinavian. Gasrud and Svein Gasrud are furniture designers. Jane Dillon, Trent Polytechnic tutor Peter Johnson is interior designer Brian Johnson in the "Bridging the Gap" seminar on 21. Details: Amanda Clark, 01-373 4537.

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The Editor's Comment



Guns and money

THE Government is trying to give developers an edge over local authorities in the matter of planning appeals. It is doing this by encouraging the pursuit of costs by aggrieved applicants where permissions appear to have been withheld for no good reason. This is fair enough as far as it goes, but who is to say, other than the lawyers who will make money as usual, what constitutes a good reason? An example of how confused thinking can become on this subject is proved by a recent appeal involving Cecil Denny Highton & Partners on an office scheme just south of Tower Bridge. The case was interesting for more than one reason. Originally a refurbishment project, it became unworkable once VAT had been extended to this form of development. Planning permission was then refused for new-build on grounds of appearance, over-development and because it involved demolition of an

unlisted building in a conservation area.

The scheme was approved without qualification, confirming on appeal that there is no presumption against demolition of unlisted buildings in conservation areas. Approval did not come, however, without the holding of a week-long public inquiry (attended by no-one except the parties involved), even though both sides had agreed to conduct the appeal via written submissions. As Ray Cecil writes in his practice's house journal: "I can see a planning authority justly aggrieved if they were to be faced with the costs of an inquiry after they had agreed to written submissions".

Not that Cecil disagrees with the idea of penalising planning authorities which arbitrarily refuse consents. But drawing the line is difficult. As the planning chairman of Southwark council has pointed out recently, the existence of planning law in this country has meant

that, since 1947, there is a presumption that the public has an interest in what is built in each area. This is one reason why the council so bitterly opposes everything the London Docklands Development Corporation stands for; financial penalties are seen as a slightly thicker end of that anti-council wedge.

The problem is that too many councils, and Southwark is no exception, have gone to the other extreme in their obstruction of perfectly reasonable development. Planning permissions should not be a case of people holding guns to others' heads — on either side of the development control fence.

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Perspective



A DERELICT site in Whitechapel, one of London's most deprived areas, is at last on the verge of rejuvenation.

Next month the council is due to choose a development scheme from a shortlist of three, ending a long period of uncertainty.

The 6.8ha site, on the Whitechapel Road opposite London Hospital, was the subject of years of fruitless wrangling between Tower Hamlets council and shopping centre developer Sam Chippindale.

No agreement could be reached and an invitation last year to other developers to produce retail/housing schemes for the site brought a flood of responses.

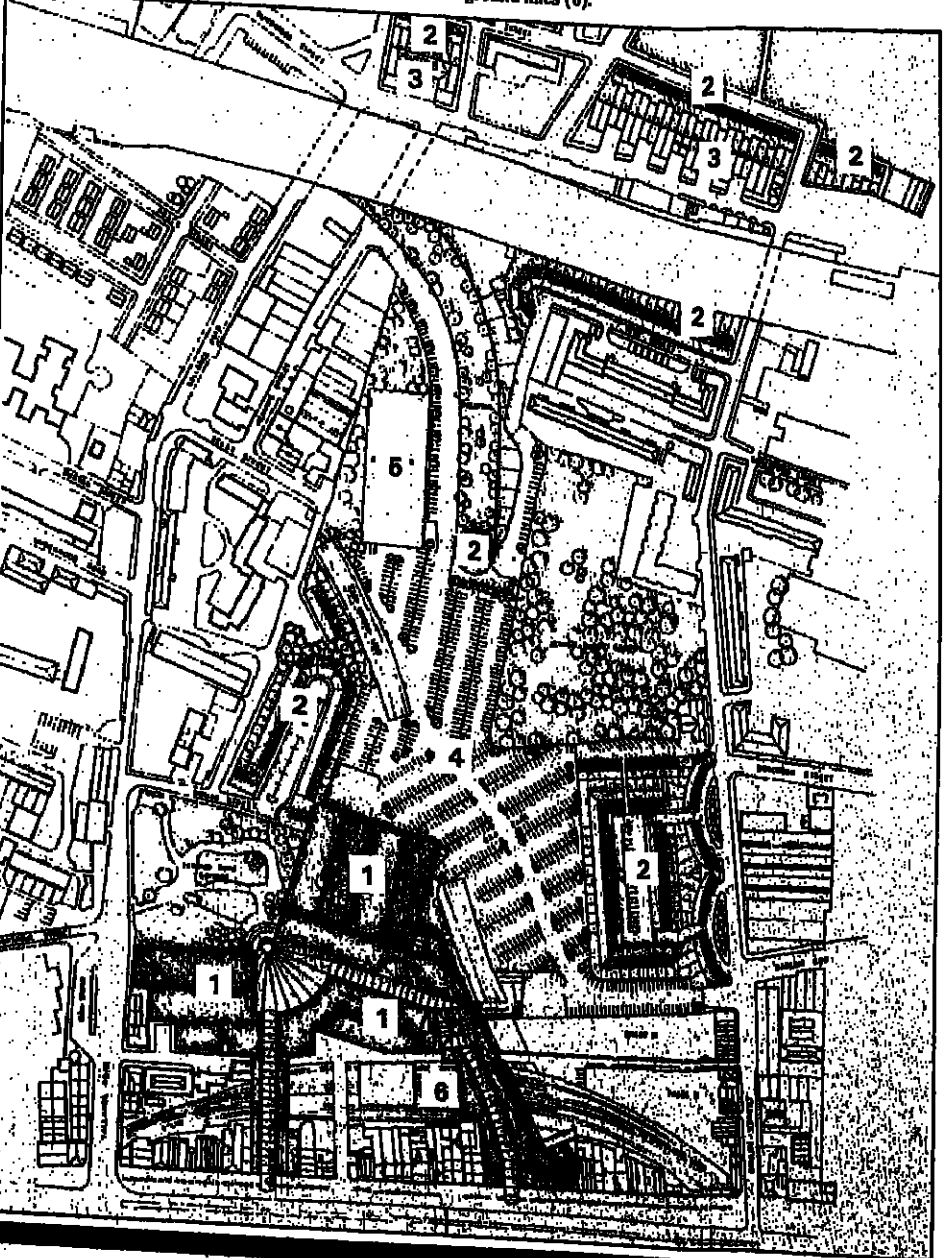
Twenty bids were whittled down to 12, but the controversy over the site did not die down.

In choosing a shortlist of three, the council's planning committee raised a storm of protest by rejecting a local initiative by the Tower Hamlets Environment Trust (THET) on the chairman's deciding vote.

Two weeks later, at a full council meeting, the THET scheme was added to the shortlist.

Ironically, when the detailed proposals were submitted in July, the council once again had

Below: the layout of the CZWG proposals showing the shopping centre (1), housing (2), light industrial workshops (3), parking for 700 cars (4), recreation ground (5) and underground lines (6).



Bright prospects for Whitechapel

a shortlist of three.

The Carroll Group with architects the Engle Partnership had withdrawn, claiming the site was not viable.

Undoubtedly, the most grandiose of the three schemes is Chapman Taylor Partners' design for Pegasus Consortium Commercial Developments and Countryside Properties.

Their shopping centre is entered through an imposing glass and shining metal facade and houses a food court below a 25m-high glass dome, 25,000sq m of retail space and the latest spiral escalators from Japan.

There will also be a 2,800sq m leisure centre containing a snooker hall and two cinemas and parking for more than 300 cars, in addition to 165 houses and flats designed by Feliden & Mawson.

Holder & Mathias Partnership have come up with an even more ambitious scheme involving decking over much of the Underground line crossing the site and acquiring far more land

than envisaged in the brief.

Their scheme is for Charterhall Properties and Dee Corporation, which would provide the anchor tenant with a 7,500sq m Carrefour superstore, and includes 42 shop units, a leisure centre, parking for 750 cars and a retail warehouse.

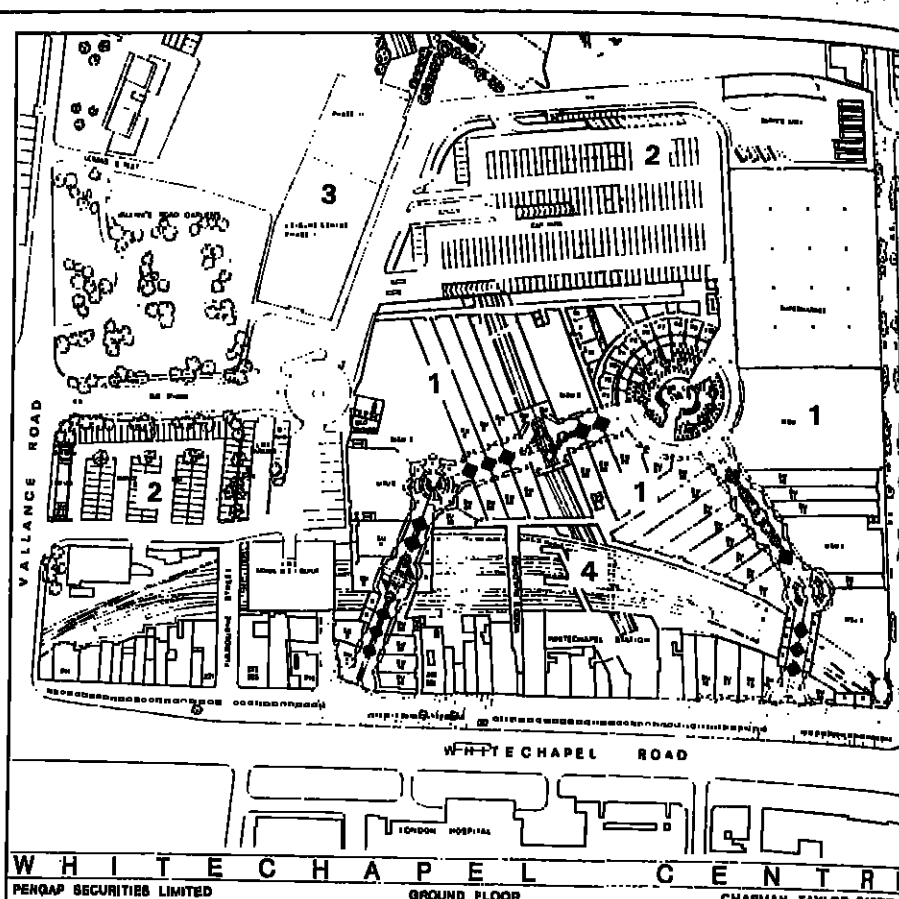
For the housing the group has bought in Regalian, which would build 131 new houses and refurbish 300 more.

Tower Hamlets Environment Trust teamed up with Inner City Enterprises, the organisation set up by financial institutions to help develop inner-city areas.

Campbell Zogolovich Wilkinson & Gough designed their scheme with shopping centre specialist Gordon Benoy.

Their more modest shopping centre has a 3,900sq m superstore, 40 shop units and a food court, and parking for 700 cars. It would provide 300 new homes including 71 five- and six-bedroom houses and 2,500sq m of light industrial space.

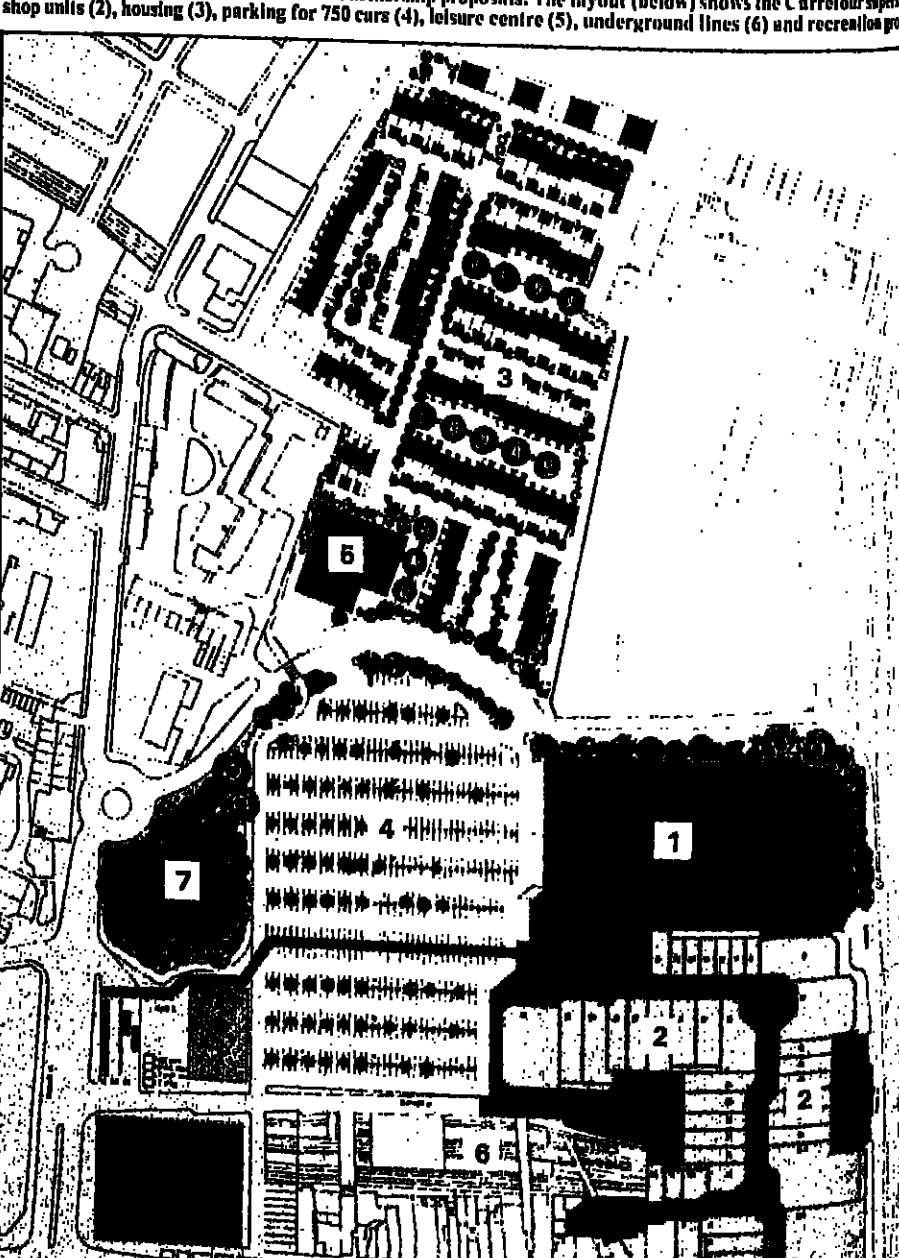
John Wood



Above and above left: Chapman Taylor Partners' proposals. The layout shows the shopping centre (1), parking (2), housing (3), underground lines (4). Housing for 165 families designed by Feliden & Mawson is not shown. The main building has a glass and metal entrance.



Above and below: the Holder & Mathias Partnership proposals. The layout (below) shows the Carrefour superstore (1), shop units (2), housing (3), parking for 750 cars (4), leisure centre (5), underground lines (6) and recreation ground (7).



Scorpio

Titanium looks set to overtake mere gold

A NEW RIBA architectural award is in prospect — the Titanium Medallion, for a single building by an RIBA member anywhere in the world.

Clearly designed to add to the collections of Norman and Jim, the Superman-style medal will be part of the new-look RIBA Awards, it was announced at last week's awards dinner. Marley Roof Tile's sponsorship over three years will lead to the creation of a trust fund which will finance costs incurred in running the scheme (largely administrative).

And the timing of the awards is to be changed to get their announcement away from the holiday season.

Announcing all this, Patrick Hodgkinson, retiring chairman of the award scheme, forgot to mention his final contribution to the year's work. This concerned the dinner arrangements, which he was responsible for. Not content merely to pick the menu, he instructed the caterer's chef in exactly how the food should be prepared ("marinate the venison three weeks") and cooked.

● Larry Rolland took a side-swipe at critics at the dinner, announcing that people who accused the institute of drifting were wrong — they just didn't like the direction it was pointed in.

Theatrical election

THE battle for the RIBA presidency has taken a theatrical turn, if official contender Raymond Andrews is to be believed. In a speech to the Royal Society of Ulster Architects this week he compared his fight with Rod Hackney as akin to "Dallas", with mention of J R and Bobby, though it is not entirely clear who is supposed to be playing which part.

Another Andrews comparison is between the management approaches of *The Times* (off with their heads) and the *Telegraph* (everything by negotiation). I fear I have to remind Ray that the *Telegraph* could only start negotiating when it had removed the old guard which owned the fading empire which it had been running (down) for years.

Still, the election is boiling up nicely, with another allegation from Andrews that the Hackney bid is being undertaken largely to promote his prospects of being UJA president. This gives everything added piquancy. Could we envisage a situation in which council's nominee, Luder, has to fight off a rival backed by the membership? Some say this would be poetic justice, recalling OL's decision to challenge Sir Andrew Derbyshire (as he then wasn't) all those years ago.

Making a splash

MORE on the case of the Academy goldfish: as readers

will recall, one James Stirling enlivened his fellow exhibitor's Thames tank by dropping goldfish in it.

Though they seemed perfectly happy, there was a threat that they might get embroiled in the drainage system. This explains the bizarre sight of a squad of Academy staff diving into the tank days later to retrieve the offending additional exhibits.

I learned that at a splendid Academy reception hosted by developer Stuart Lipton. Talk is of the future development of Spitalfields, where he has engaged Leon Krier to devise a suitable masterplan. "The battle is between money and architecture," Lipton declares. You see the effect of an honorary FRIBA.

Dart scheme may get spike

NO sooner had the highly acclaimed BBC2 series "Six English Towns" highlighted the delightful town of Totnes in Devon, than the district council proposed a link road and multi-storey car park surrounded by a development of back-to-back houses.

Totnes, a small, distinctive town on the River Dart, has managed to escape development by the Victorians or later "improvers".

Naturally its 5,627 residents are keen to preserve the town, and are questioning the council's integrity in selling off a 1.8ha site for a housing development to cover the cost of the road. The public inquiry may reveal all.

Scene and heard

BOOKIES' latest: Owen Luder is said to be offering 2 to 1 on that Raymond Andrews will win the RIBA presidential contest; Ray Cecil 3 to 1 on that it will be Rod Hackney. My advice: place the same bet with both — you can't lose.

I fear Andrews may have tarnished his image with fellow practitioners at the ACA conference. A lacklustre speech convinced some delegates that Hackney was the right choice.

● RICK Mather surely speaks for thousands when he explains why he didn't enter the Portland Place gallery competition. "I wouldn't want to vandalise the building!" he quips.

10 years ago

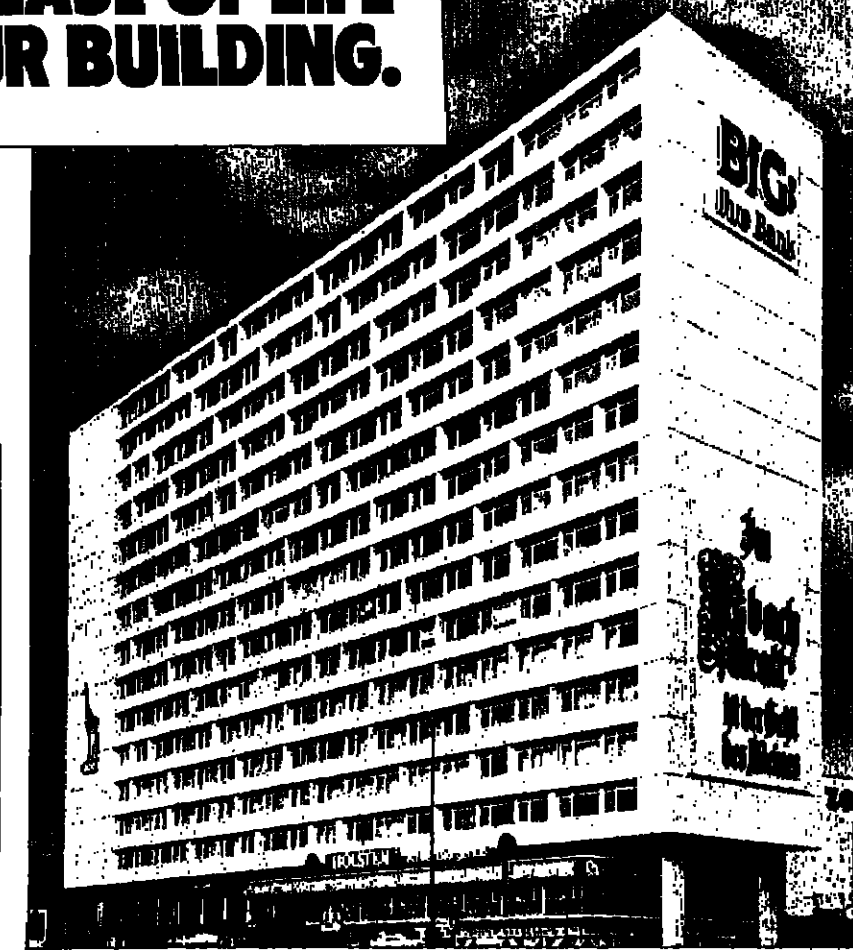
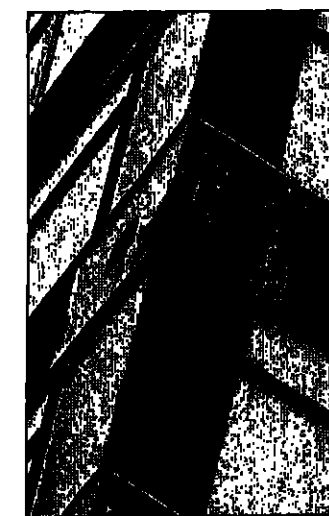
WELL over half the architectural practices in the UK have less work now than six months ago, says a survey conducted by RIBA regional chairmen.

Building Design, October 15, 1976.

Statistics



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The teaching of structure

Is technology being properly taught in architecture schools? The Building Economic Development Committee thinks not. Nor does H Werner Rosenthal, who investigated the teaching of structure for his RIBA Bossmor Research Fellowship in the mid-1950s.

A WHOLE generation of architects has been trained with confused ideas on structure leading to disastrous results in shape, function and cost of buildings, aggravated by the more recent rebellion against a misunderstood "functionalism".

Structural engineers are presented with forms, if not unbuildable — anything can be made to stand up — but uncomfortable to look at, lacking in harmony and unnecessarily expensive.

The fact that modern technology allows anything to be built puts a greater onus on the designer and requires greater sculptural imagination, in other words greater artistic talent, than was ever needed in the past when traditional building methods automatically led to conceptual restraint. The use of small, well-understood elements like brick and stone allowed even larger buildings like cathedrals to retain a fundament-

ally human scale.

Structure is only one aspect of building technology, but it plays the largest part in the creation of architectural form. From the half timber and beams of a cottage to the glorious fan vaulting of King's College, Cambridge, and the floating roof of Corbusier's chapel at Ronchamp to the sculptural imbecility and structural ignorance which produced the abomination of the Hayward Gallery.

An understanding of structural behaviour can be the greatest inspiration to form in the design process, running

concurrently with spatial requirements. So the essence of teaching structure should be "structural behaviour". It is also one of the aspects of architectural education which can be taught.

Unfortunately, with a few exceptions it is still taught badly, 30 years after the Oxford Conference. The main reason for this seems to be that it is generally taught by engineers who — with a few notable exceptions — rarely understand the completely different attitude of the architect. To the engineer, calculations and the solution of structural problems — begin-

ning with foundations — and the underlying mathematics are an end in themselves, while to the architect they are the means to an end.

The problem arises from the fact that structural engineering, like architecture, requires a lifetime study and the engineer teacher who is aware of the complexity of his own subject finds it difficult to abstract from it the aspects needed by the architect. This leads to the mathematical derivation of formulas etc, which is utterly boring to most architectural students.

As very few architects, if any,

ever produce their own calculations, this is largely useless information and in any case inadequate for any but the most basic of structural requirements.

Even here, most architects, myself included, will take the advice of a structural consultant for domestic problems. Architects should be trained to present the engineering consultant with sensible propositions derived from a comprehensive understanding of structural behaviour.

You often hear from architects that although they know nothing of structural theory they have a "feeling" for structure. You may acquire this "feeling" for structure in years of experience but one purpose of education is to anticipate experience and enable the student to build on this. An understanding of the theoretical basis of structure makes it possible to forecast the behaviour of individual structural members, in relation to their shape and to each other.

It is important to realise that most structural behaviour can only be assessed by understanding the theory on which it is based. This will entail some basic mathematics which should not be shirked as they so often are. Mathematical formulas must be seen as a short-hand language to illustrate behaviour. While they can be used to produce calculations and arrive at sizes this should not be their purpose in architectural education.

As short-hand descriptions every formula tells a story. It is this story that matters. For instance, from the simple beam formula for rectangular beams it can be deduced that the depth required increases with the span. Twice the span requires a joist twice as deep. In a domestic situation this can be very wasteful in timber.

Limits

For concrete beams a similar relation exists, aggravated by the substantial increase in self weight. At the same time deflection increases with the cube of the span, everything else being equal, which imposes the well-known limits of deflection on long spans, especially when lightly loaded. Deflection, on the other hand, is inversely proportionate to the moment of inertia of a section and the characteristics of this term should be well understood because it has a substantial bearing on the shape of structural members.

This is usually explained in purely mathematical terms, but can be simply demonstrated as the sum of the potential stresses set up in a section under bending multiplied by their distance from the centre of gravity (moments), and its value is entirely dependent on its shape.

In a rectangle it grows with the cube of the depth and in other sections it is almost proportionate to the square of the distance of the individual masses which make up a section from the common centre of gravity, as the flanges of an R.S.J.

As deflection is inversely proportionate to the moment of inertia, it is the main contributor to the stiffness of members. For instance, a tubular

truss with its tubes far too stiff, which is important long spans when the stiffness is achieved without undue increase in weight. A concrete beam on the other hand would become heavier in proportion to its depth, largely obviating any stiffness.

Generally a large moment of inertia in relation to the produces stiffness in beams, columns. But the concept of stiffness can be applied to structures, especially for ones, when all the frame members can be assumed as an overall moment of inertia. The greater its resistance to wind pressure.

Stiffness can also be obtained by continuity, which results in reduction of deflection. For instance the deflection of a fixed both ends is only one-third of that of a freely supported beam. So stresses can reach elastic limit without deformation.

Backward

By arguing on these bending moments and forces become realistic in strong bearing on design. A notion that shear forces usually greatest at the supports has been elegantly demonstrated by Nervi in the flared ends in one of his ceilings. Forces thus become rational beyond the well-known "force diagrams" drawn by students.

"Graphic statics", once a pet subject in teaching theory of structures, as a graphic solution of bending moment diagrams and shear diagrams, are probably longer taught except perhaps the most backward of learners. They have no bearing on visualising of structural behaviour.

The only exception to this could be the setting out of catenary diagrams which are more than a series of triangles forces and illustrate catenary action in cable structures which minimise structural effort in bridging space through members in pure tension, or in pure compression. The latter leads to elegant vaults in arches, of which Brunelleschi's dome in Florence and Nervi's bridges in Switzerland are classical examples.

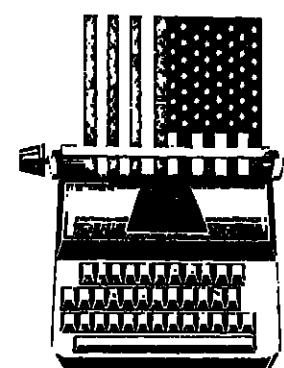
An appreciation of catenary action will assist in the comprehension of Frei Otto's signs and show that circular arches and vaults are structurally unsound — as used in a modern design — require excessive reinforcement. Roman arches only hold up substantial buttressing. It is obvious that no cable can be stretched out to fall into a circle.

These notes are intended to show in a few examples how sound structural and form design decisions can be made only if founded on a sound understanding of structural behaviour.

In the design process the spatial requirements are of course the first step, but thereafter the structural potential should inspire form. Started with a preconceived idea leads to meaningless form and construction, and unnecessary expense. This is not a plea for cheap buildings, but for an economy means which has always been the hallmark of good art. It is a plea for reverting to true functionalism, a term much misunderstood and misinterpreted. In the words of Nervi: "And tests should be taught to 'truire corretteamente'".

Ted Happold on engineering page 26-27.

Notes from New York



Dear Reader,

In May 1984 the Museum of Modern Art completed its latest addition and renovation. Designed by Cesar Pelli, \$17 million of the 389,000sq ft project was financed by the sale of developable "air rights": these were purchased and utilised by the 52-storey Museum Tower condominium built next door on West 53rd Street. Thus was established the precedent of luxury apartments subsidising New York's cultural institutions. This past August and September, two more such projects were announced — one midtown at Lincoln Centre (to be discussed at a later date); the other downtown (the equivalent of the City) in Battery Park City.

Remember, On September 4 the New York Holocaust Memorial Commission signed a 99-year lease to develop the \$60 million Museum of Jewish Heritage. Located on a clear site at the south-west tip of Battery Park City, the 165,000sq ft museum is to be framed on three sides by mid- and high-rise apartments; to the west, it will overlook the Battery Park esplanade and the Hudson River. Part of the museum's construction and endowment costs are to be paid for by the sale of the condominium's 400 units; the remainder is to be raised through donations. James Stewart Polshek & Partners are architects for both the museum and the apartments.

With one notable exception, Polshek has adhered to the strict design guidelines laid down by the Battery Park City Authority. To the east, the apartments will align with the preordained street grid; their entrance will be on that side, off First Avenue. As stipulated, the apartments' first three storeys are to be clad in stone; above that, cladding will be brick. To take maximum advantage of available light and views, the architects have sited the condominium tower at the southern end of the complex; the tower's 34-storey mass has been

broken down to reduce its apparent bulk relative to the museum's three above-grade levels. Each of the tower's exterior elevations has been individually articulated: punched windows on the end grain; flush glazing with brick spandrels on the curved corner; and balconies on the side grain. (The corner curve also resolves an awkward polygon where land and water meet.) Interior apartments will overlook a sculpture garden at the museum's second-level setback; an oculi and a cross-axial wall penetrating its third-level roof.

The architects have continued the monumental arcade mandated at the apartments' base along the north side of the museum; the museum's entrance will be on this side. Inside a double-height lobby, the entry axis will run perpendicularly into a massive wall — possibly Jerusalem stone recalling the Wailing Wall, its centre routed out to provide alternative routes: to the left, one will be able to go either up a half-level into a windowless, as-yet-unplanned space; or up a full level above that to a supplementary permanent exhibition telling the story of Jewish immigration to Israel and America. Aply, the large windows in this space will look out onto Ellis Island and the Statue of Liberty. To the right through the massive wall, one will be able to proceed up a half level directly to the

Memorial, a prime, emotive space intended for personal contemplation and public ceremonies, for remembrance and reflection.

Straight ahead, one would pass through the wall, down a narrow stair, and into a cylinder top-lit by the oculi and inscribed with quotations from Holocaust survivors. Conditioned by this symbolic passage through ancient and modern history (and an architectural journey reminiscent of Terragni's Danteum), the visitor would find himself in the first section of the 30,000sq ft permanent core exhibition. This "prologue" will introduce the museum's three main themes: the life of 19th and early 20th century European Jews; their deaths under the Third Reich; survival, and renewal after World War II. Special galleries will elaborate on these themes. "The World Before" will use maps, explanatory text, photos, and original artifacts to depict Jewish civilization ranging

geographically from Poland to Greece, thematically from Sholem Aleichem and Chaim (synagogue) to Freud and Chagall. In "The Holocaust", a 40-minute film will focus on the Final Solution. "Liberation" will describe the Allies' freeing survivors of the Nazi concentration and death camps. From this last gallery — a low, dark square — visitors will ascend to the memorial: a 60 ft cube, illuminated through panels of translucent marble and panes of transparent glass. Fire regulations permitting, the Memorial will include a permanent flame.

Design associate Richard Olcott has noted that the Memorial was designed as a cube because, on the one hand, the form is "natural" and "without classical overtones". (It is also, with perhaps unconscious ecumenicity, the form of the Kaaba.) On the other hand, in a conscious reference to the Jewish tradition of leaving new houses incomplete as a reminder of the destruction of the

Temple, parts of the cube are to be eroded. As the design develops, it will be interesting to see according to what "rules" Polshek transforms his perfect Platonic solid; comparisons might be made, in particular, to the work of Eisenstein and Aida. It will be equally interesting, especially given Polshek's penchant for Mies, to compare the emotional tone of this Memorial to that of Schinkel's 1881, Neue Wache, redesigned by Mies as a 1930 War Memorial to the German dead of World War I. That unexecuted competition entry one jury member described as "of an empty vastness which death had widened beyond all life experience."

Just as the Holocaust was an aberration in the continuity of European civilisation, so the Memorial will be rotated off-axis with both the rest of the museum and the rest of Battery Park City: oriented not to the street grid, it will face the river: the Hudson or, if you will, a metaphorical

"river of life". Likewise, the museum's river elevation will not be hard-edged and aligned to the city, rather, it will be a softer, double-curve flowing beneath the condominium tower and out toward New York harbour.

Major spaces inside the museum yet to be designed include a hall of learning, temporary exhibition galleries and an art gallery, an auditorium and a reference library, office and storage space (the last, probably, to be in a second, below-ground level... below the water table).

Originally, the Museum of Jewish Heritage was to have occupied the redundant US Custom House — a grand Beaux Arts medium quite out of keeping with the museum's memorial message. Construction of the current design is scheduled to start in spring 1987 and be completed by spring 1989. Never again.

Sandy Heck

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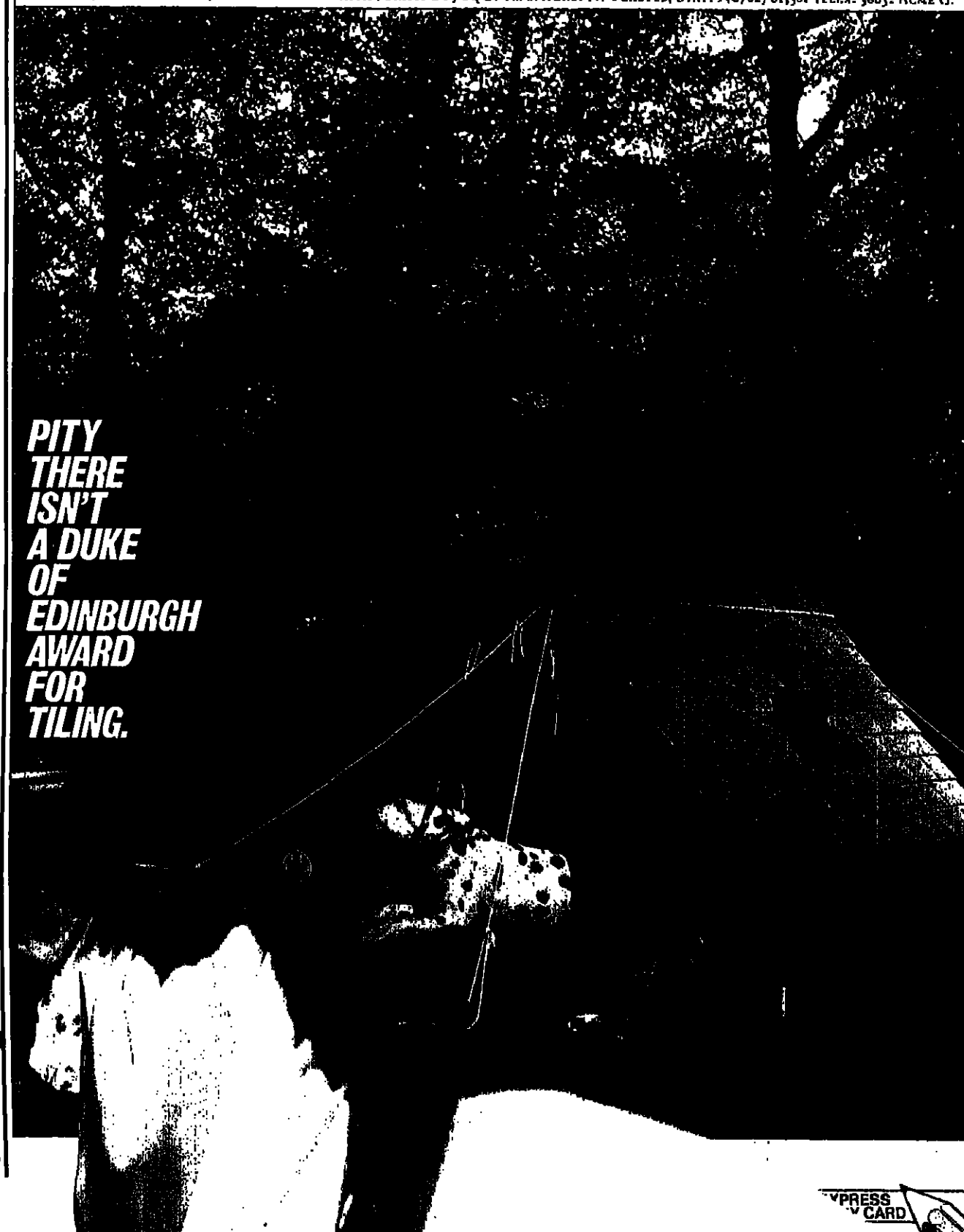
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The Memorial is rotated off axis from the city grid to address the Hudson riverfront.

For more information contact James Stewart Polshek & Partners, 110 West 57th Street, New York, NY 10019, USA. Tel: 212 479 6000.

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EXPRESS CARD

SOANE RANGE

André Beaumont traces the history and describes the appeal of the small but significant Sir John Soane's museum.



The famous breakfast room.

IN September 1984, Peter Thornton succeeded Sir John Summerson as curator of the Sir John Soane's Museum. He inherited a small institution but one with a cultural richness way beyond its size and it is this quality which allows a curator to make of the institution what he will.

During Summerson's 39 years as curator the reputation of the museum rose progressively, gaining through association with his superlative criticism and from his gentlemanly encouragement of scholars and students.

This coincided with an increase in interest in Soane — an interest that can be attributed not just to fashion but also to the

fact that Soane's work has something of greater relevance to our time.

It is generally accepted that a broad backdrop of cultural richness cannot be created by a single individual but Sir John Soane, against all odds, has achieved at the museum that cultural depth that permits his creation to survive, engaging every observer, through a perspective of time.

To achieve it he has not, of course, relied solely on the repository of the architect. Some of the artistic questions are addressed in a manner familiar and available to literature. His manner of addressing the distant future or eternity draws on that of the pharaohs.

Yet Soane has had little need, except symbolically, of the

physical defences of the pharaohs to defend his treasures. He has used a means of safeguarding his treasures unavailable to the pharaoh — the museum, established by decree of Parliament. The treasures can both interact with posterity and be free from plunder.

In this house for architects, fixedly set to address a continuum of time, there is still scope for museum curatorship to best display and render the ensemble understandable. Peter Thornton, the new curator, has achieved this before as keeper at Osterley Park. Trained as an engineer, he was head of the furniture department at the Victoria & Albert Museum and keeper of both Osterley and Ham House before coming to the Soane Museum.

Part of the appeal and depth of the museum is that it is essentially a domestic home. Its domesticity is intrinsic to its character as a museum and its role as an architectural masterpiece. It is alive and requires people to interact with it. The first changes Thornton has made at the museum all reinforce its domestic quality.

A few months after assuming the curatorship, Thornton expressed great interest in restoring the breakfast room and dining room in No 12 — the Soanes' first house in Lincoln's Inn Fields next door to the main museum building at No 13 with its famous breakfast parlour — to demonstrate more of the domestic nature of the home Soane lived in.

These rooms are not normally accessible to the visitor but the breakfast room has an airy trellis-pattern ceiling in poor condition, reminiscent of a room at Soane's country house, Pitzanger Manor, Ealing. Restoration of these rooms, for opening to visitors, has had to wait until a way has been found to provide access to them, but domestic improvements to the fabric of No 13 have gone ahead. The inhabited caretaker's rooms above the curator's office have

been refurbished and against domestic beds, trellis replaced with worn, the Piranesi moved to behind statues picture room to protect from sunlight and the moved from the library. Soane's intended relief vistas in the low-level

Thornton's appointment the Soane Museum with an increase in the ment's funding of the from an insubstantial £10 per annum, from which thing including salaries be paid, to the present £20 per annum, which has a little leeway for essential the structure. Nevertheless single item like the repair Axminster carpet in the would cost £17,000, so the of improvements is, of necessity, measured.

More significantly, the drawing office, a prodigious top-lit room, where Soane assistants would do their tectural drawings with ticular vistas of the home, them, and which Peter Thornton calls the "nicest room in the house", is being cleared numerous items, to restore vistas and the feel of a day office.

At the same time, a new room is being created in it had been the Soanes' bedroom on the second floor. This accommodate the architectural models moved from the top drawing office and elsewhere the house to where they may better viewed. The museum court may also in time repainted and a monument reinstated.

In making these changes curator has sounded out visitors and staff for views has made the architect devices, the collection and ensemble more clearly understood. This in a museum of the arrangement of the collection must remain as Soane when he died or, possibly, a consciously disposed of during his lifetime.



View from the dining room through to the library.



Detail of the fireplace in the library.

Another function of the museum is clearly as a resource for scholarship. Only 300 people a year at present use the 8,000-strong Adam drawings collection. Soane acquired the drawings in 1833 and he must have considered Adam an earlier kindred spirit, an innovator working within, but extending the borders of, the classical idiom. Soane added to his museum a cultural variety and another kind of architectural immediacy that in itself it did not possess.

The Adam drawings are always so striking in the manner in which they represent so closely, in two-dimensional form, the three-dimensional reality of the Adam's buildings. There is none of the intermediation of drawing conventions between drawings and reality found in modern architectural drawings. The rapport is also more direct than that found in their contemporaries' drawings. This rapport was helped by Robert Adam's increasingly linear style in his later years but equally it is found in his drawings of non-linear spaces, such as sections through circular staircases.

Of all Soane's acquisitions for his museum, that of the Adam

drawings was the most enlightened. It signalled his acceptance into a museum, where all the objects were in a perspective fashioned by himself and all angled towards posterity, of objects of a collective stature that could stand quite independently of any frame of his own making. In purchasing them, he provided a second future purpose for the existence of his museum.

Peter Thornton enjoys the curatorship immensely. With his evident enthusiasm and measured judgment it is unlikely that the post could lie fallow. For the first nine months he worked at the museum full-time but as the post is a part-time one he took up the offer of a one-year research fellowship at St John's College, Oxford which he describes as being "without strings" like teaching duties. He has evidently enjoyed this work while at the same time preparing a book on the interior decoration aspects of the Italian Renaissance.

The Soane Museum is becoming a more clearly understood ensemble, interacting, as always intended, with the spectator of today, while remaining a reference point in Soane's long perspectives of time.

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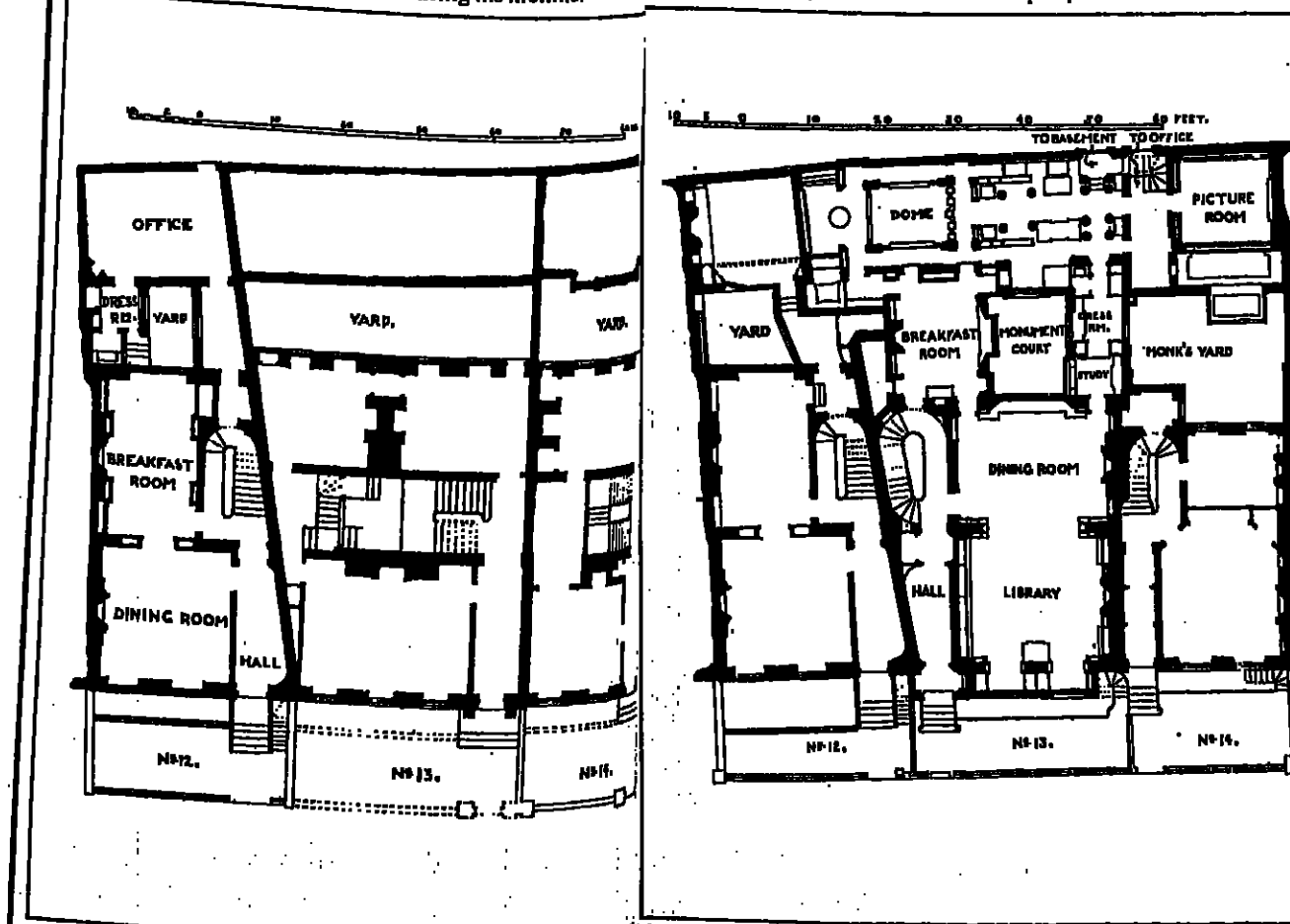
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Above, ground-floor plan of the museum in 1796 and (right) after changes, in 1837.

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BARTLETT AT THE BAUHAUS

The Bartlett International Summer School was held at the home of the Bauhaus. Marion Weatherhead of South Bank Poly surveyed the scene.

DURING the second week in September, the Bauhaus in Dessau re-experienced the cosmopolitan days of the early 1930s. Participants from 16 countries contributed to the eighth Bartlett International Summer School on the production of the built environment.

The annual school, which started at the Bartlett in 1979, began meeting overseas in Geneva in 1983 and has since met in Venice and Lyons. At this first meeting in a socialist country, the opportunity was taken to compare and contrast building production in capitalist and socialist systems.

The Bauhaus itself is on the way to being returned to Gropius' original design. The Dessau building was closed by the Nazis in 1932 and the premises were used as a leadership school. After the bombing of the Second World War, Dessau was left without school buildings so the Bauhaus studios were partitioned to make class rooms for local children. Many of the glazed walls were bricked up and the building bore little resemblance to its seminal importance

in modern architecture.

Restoration during the 1970s began to reveal the former glory. More recent work has brought the bedroom studios back into use. Great care and attention has been taken to replace fixtures and fittings with copies of the missing originals often working from photographs so familiar to architectural students the world over. Investigations have included searching on floors and ceilings for evidence of fixing holes. The building is now decorated in the ubiquitous

white of Modernism but the architects of the "Bauakademie der DDR" are chipping away at the layers of paint to rediscover the original shades of grey and red for which the Bauhaus was so well known. In time they will be copied to redecorate the building.

The first sessions of the school reflected upon the heritages of functionalism, an appropriate subject for the location. A plenary paper by East German architect Christian Seidlich looked at functionalism from a

socialist point of view. He considered the historical context and looked at the future possibilities for the scientific analysis of socio-environmental problems. The early idealistic approaches of functionalism are favoured in the GDR and it still has a place in a society which focuses its production of the built environment on planned social renewal and community involvement.

Jörn Janssen from Dortmund followed the changes of functionalism under capitalism as

the recessions of the 1930s began to be reflected by high unemployment in the German construction industry. He was able to show this as a material basis for the development of the functionalist town as proposed in the CIAM meetings and reflected in the Athens Charter.

Papers in the workshops showed Ernst May as a man bending to political and financial pressures as he developed the "existence minimum" standards to radically reduce the size of the homes built in the city of Frankfurt as finance dried up following the Wall Street collapse. The smaller homes required less rent per unit, a necessity when the working classes were earning less and less. The debate on functionalism extended beyond Germany to the Chicago School, where a very physical approach to the explanation of urbanisation was shown to restrict the study of the development process and hence the understanding of the city.

Papers by Graham Ives of the Bartlett in London and by Bernd Grönwald, vice president of the Building Academy of the GDR, summarised the latest developments in building production. While many of the following workshop papers reflected the experiences of the participants in their very different home countries, the most striking were those given by the hosts at the BISS.

Visits were made to Halle, Gera and the first home of the Bauhaus at Weimar, and a journey around Dessau gave participants a view of the work of the Dessau Bauhaus inhabitants of the 1920s and 30s. This

journey, which revealed the well-known buildings in a state of repair and a town which lacked life, acted as a further impressive production in itself.

Building production in the GDR is entirely based on concrete slab systems following decisions taken in the 1950s. 60s that traditional methods of construction were too slow to enable the housing needed to be built by the over-stretched workforce. Production was based around the outskirts of towns; people moving to the new homes have now depopulated the town centres.

In Gera and Halle, much of the time was spent viewing recent developments aimed at repopulating the city centres. Enormous efforts have been made to modify and adapt the slab system to the residential sites. Old buildings have been retained and where necessary traditional skills redeveloped for the purpose. Apprentices, being trained in skills their fathers never had.

Nevertheless the slabs are inevitably predominate as the industry strives to meet its target of ending the social housing problem by 1990. Decorative post-modernism abounds as blocks curve round courtyards and balconies, creating interest and colour. Concrete protrude at street corners and ramps provide access to process floor flats so that the disabled can live near the town centre.

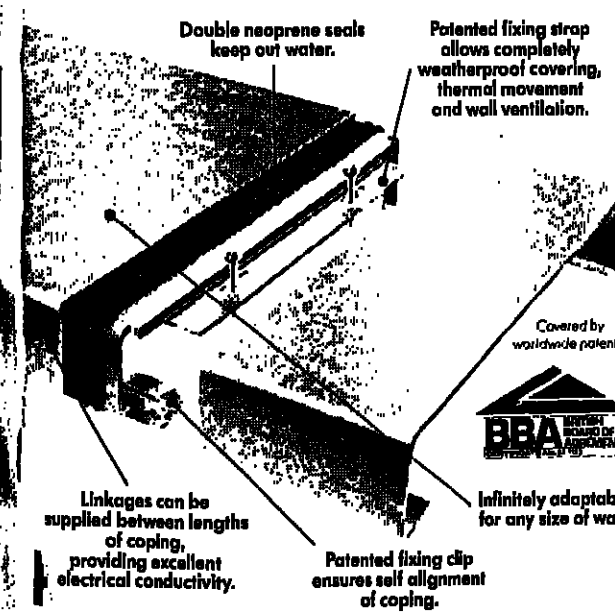
The design workshops regularly at the Bauhaus Dessau for architects and planners from all over the GDR being used to develop the



The balconies of the students' apartments.

The lamp standard was left from the 20s.

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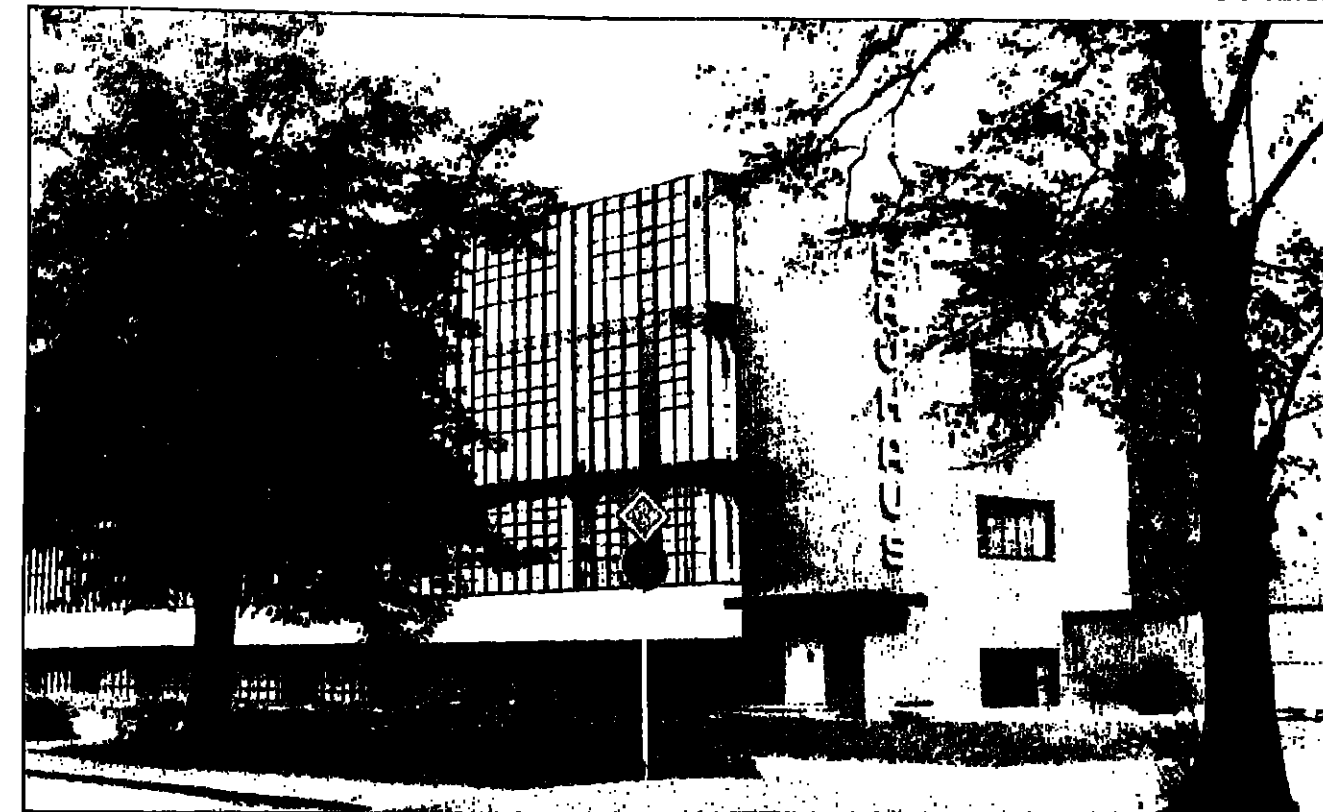
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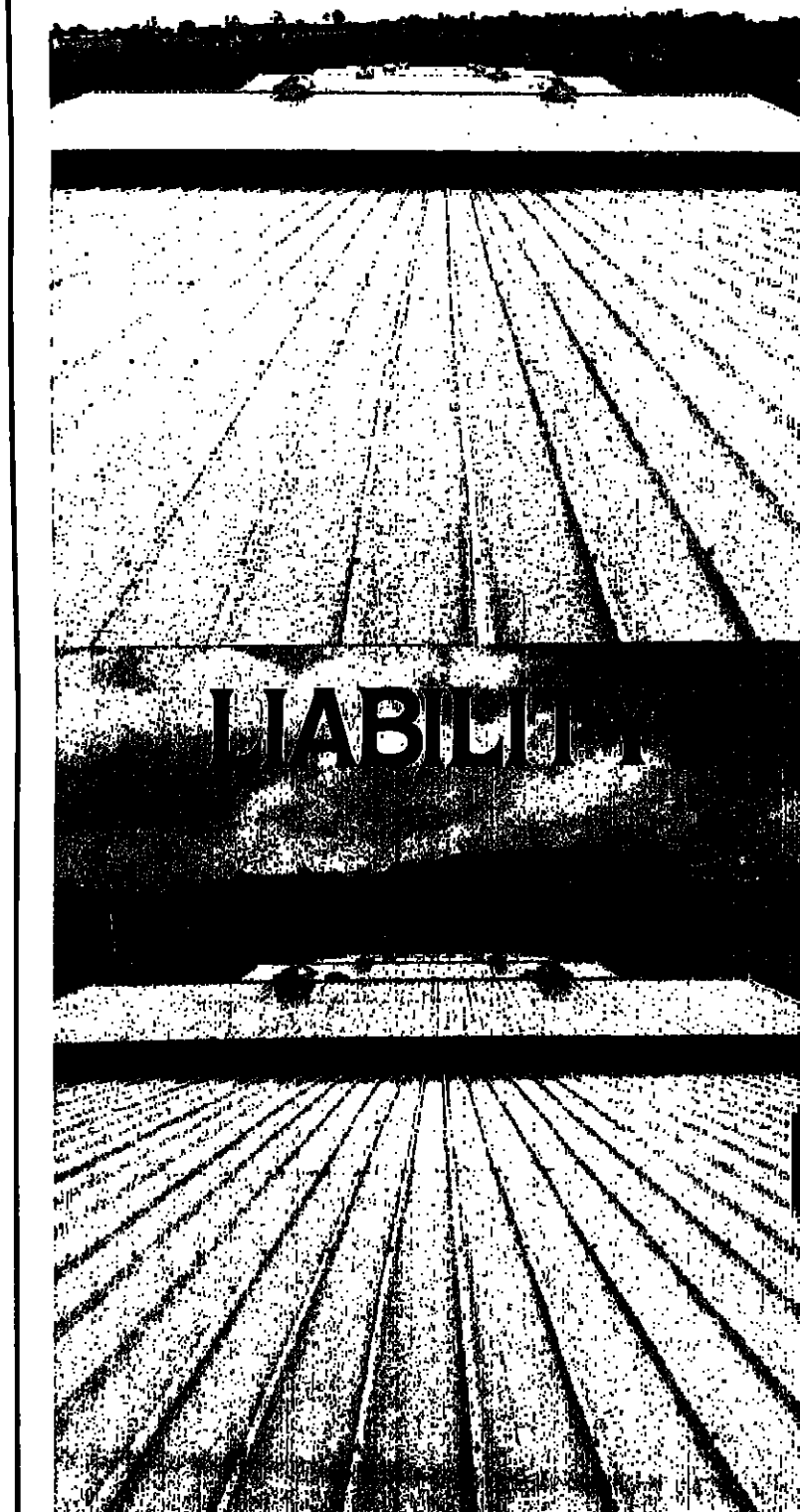
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2



The workshop wing at the Bauhaus.

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Advertising

MEDIA AND THE MESSAGE

Thom Horst examines architectural exploitation in advertising.

WHICH researcher in a century or two's time would ever think that the tower block had largely been discredited in the late 20th century?

Certainly on the evidence of the Sunday supplement advertisements, the office tower is one of the most attractive architectural images. Of all building types evoked, the skyscraper is equalled only by the stately home with "a touch of class".

The explanation for this comes from the products that are advertised in the glossies, and the readership they are aimed at. By far the most prestigious adverts are for cars, and pretty up-market models they are. It is natural to show them off alongside an office tower or a large country house.

Yet cigarettes, which come second in the league of architectural advertisers, also exploit the same towering building type, though in a more

glamorous way. Towers therefore either connote status — "you could be a top executive operating from this building if you drove one of our cars" — or glamour — "down in the streets is where it's happening".

Only rarely do advertisers exploit buildings in a way that isn't intended to make an association in the reader's mind. As part of the trend of promoting cigarettes using surrealist images that make no reference at all to smoking, Rothmans introduced a stunning series of fantasy buildings. Pretty Polly have also made very creative comparisons between their lacewear and Venetian gothic tracery.

Sadly, though, it's status that the buildings are suggesting most of the time. And if it's not a palace that the Sunday readership aspires to, then it's the office block.



ALEXON IN MILTON KEYNES
by
ROLPH GOBIS



Clean geometry: Two adverts promoting Milton Keynes are unashamed of MK's commercial architecture — strictly scale-less, repetitive, and trying hard to be devoid of any human reference, least of all a door or a window.

On one it's black holes in a pale cream framework. Clive Thornton, the former Abbey National general manager who is proudly pictured in front, could well be lying on some super-scale trivet in a microwave oven.

The Alexon ad shows an equally scale-less mirrorglass wall. Only the nameless woman gives it a reference, and she may just be there to hide the camera's reflection.

Architecture is the key to this advertising campaign, and the architectural contrast that hits the visitor to Milton Keynes is exploited fully:

On one hand the sanitised, extruded, faceless commercial buildings which suggest the cool efficiency of what goes on inside.

On the other hand there is nature. It is reflected in the mirrorglass and, probably just out of camera shot, there are those neurotically individualised houses and community centres that are supposed to give the place some character.



The fantastic city: Rothman's legendary series was possibly the most architectural ever. Not even a subtle reference to the product is featured in the artwork.

Two utterly fantastic space module-like buildings are shown side by side, not only to suit the advert's horizontal format, but also because a pair of buildings so close and so unconnected, and yet so identical, would never happen in reality. It may be a pair of preying creatures. It may be a fleet of spaceships landing. The intention is that you shouldn't know, but just buy the cigarettes.

But what about the nine Guggenheims all clustered around a giant-scale staircase? — perhaps you can't see the three tiny figures in lab coats on the top step, and the palm trees, and the microscopic Egyptian-style entrance at the bottom of the largest Guggenheim. It is an extremely eloquent mixture of history book motifs.

John Player's also tries to sell cigarettes by associating them with bizarre architecture. In one a distant packet is seen through an arched opening that is crumbling apart. In another a packet of Superkings is displayed alongside a glass prism-building. One of the glazing panels has been smashed, and inside there is nothing but prison bars. Try detailing it.

Digital computers have also recently run a series of adverts using bare, dreamy interiors where even perspective doesn't follow earthly rules.



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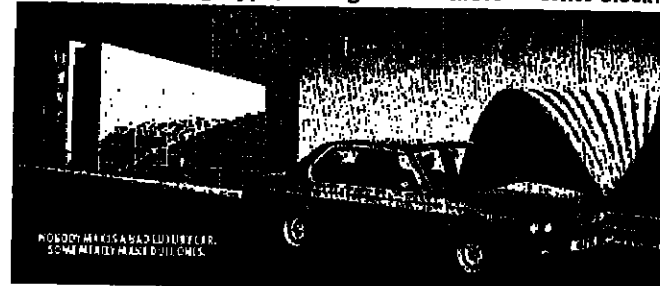
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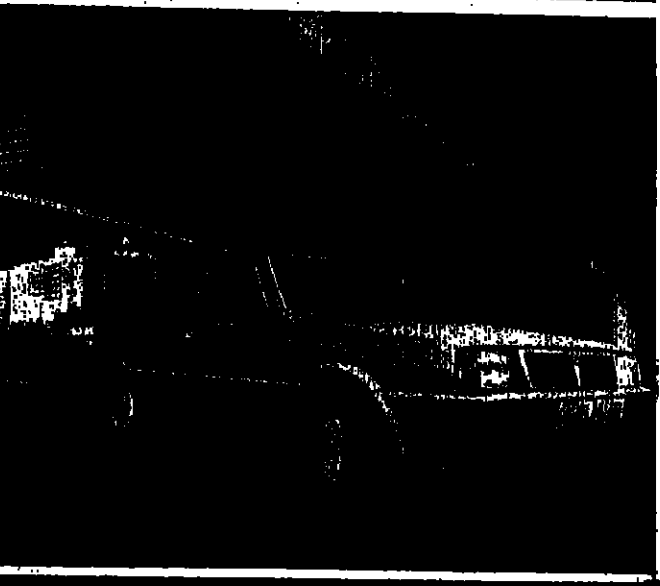
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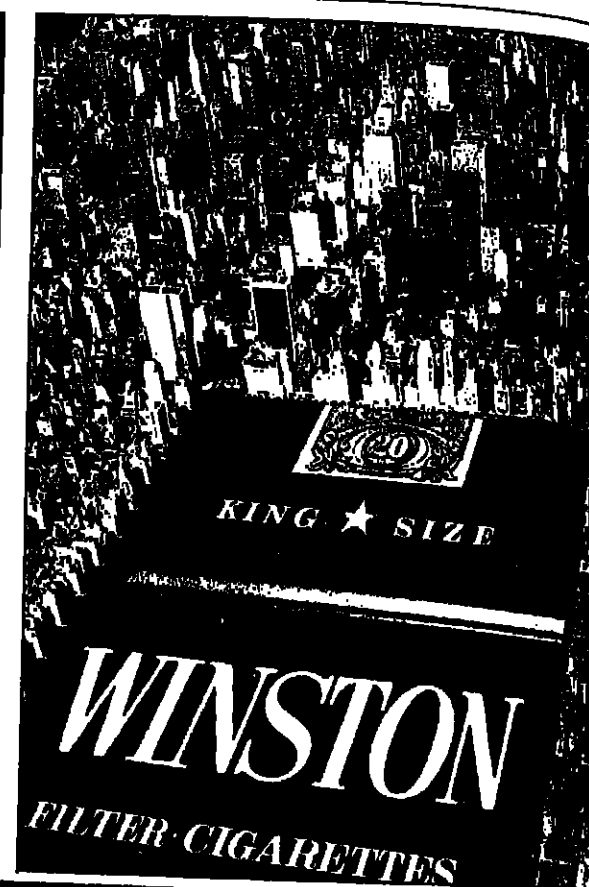


Top executive city: This is the province of the motor car, and it is strictly male. The predominant colours in these adverts are the dull browns and possibly pasty blues that one associates with menswear departments in large stores. The cars are large and powerful and their size suggests status and the ability to get out of town quickly and away to the country home.

The buildings are in perfect harmony with the vehicles — not formally, but through association. The two BMWs parked outside the office building are, it is clearly suggested, chauffeur-driven limousines waiting for their extremely important payloads.

The retouched photo of a Lancia speeding beneath a bridge is saying something a little different. The car is not so sedate as the BMW, but it is a bit more sporty, and the owner enjoys driving it himself. The buildings in the background, which are incidentally an exceptionally lifeless group on the South Bank, are not so much offices that the car owner works in, but the sort of buildings that the executive passes on his daily business.





The glazed concourse which serves as the main focal point.



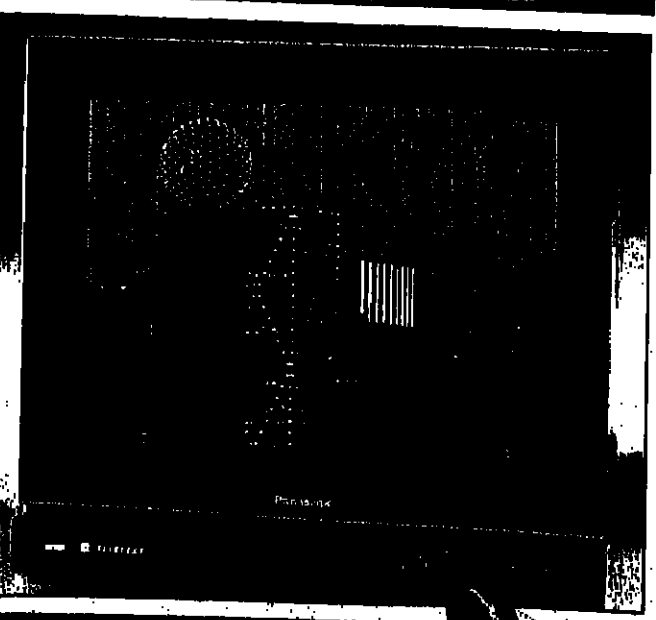
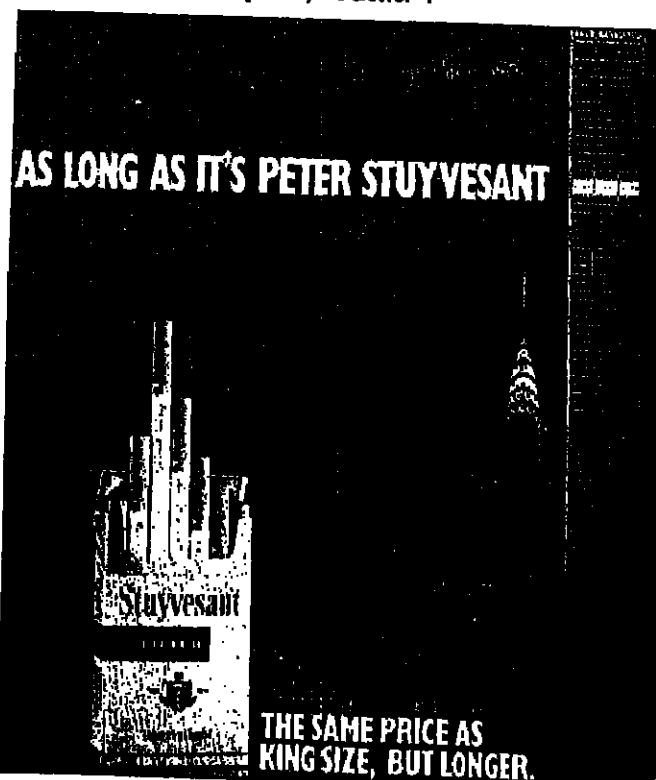
Overall view of the centre showing the Stobcross Crane (RFA CS).

SQUANDERED OPPORTUNITY

Richard Carr on the controversial new Scottish Exhibition & Conference Centre in Glasgow.

Media and the message

The glamorous city: The city of towers is not just the workplace of extremely sombre executives; it is also highly glamorous. All of these adverts exploit the myth that there is a buzzing life among the office blocks. In the advert showing a woman's face next to some skyscrapers it's all just a bit too crude. The buildings look like rough models, and they are seen across a lake of water. The perspective is wrong. But the buildings don't have to work too hard to suggest the supposed glamour of the States, for the product is called "Manhattan". And what is a Manhattan? — a two-speed, dual-voltage hair dryer! As for the Panasonic television, it carried a slogan that clearly bore some reference to the buildings on the screen. It may well also be one for us to take to heart — "The Squarer, the Better".



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THE design of the Scottish Exhibition & Conference Centre on the north bank of the Clyde in Glasgow has been picked out for special criticism in the Royal Fine Art Commission's latest report.

Comparing the centre with the proposed scheme for the St Enoch's Centre in Glasgow, which the commission describes as bringing something modern and well-considered into the heart of the city, the report says: "The same cannot be said of the Scottish Exhibition Centre. Undistinguished buildings in an industrial estate are one thing, lost opportunities in prominent positions are another matter. Aside from the amenity aspect, which is our principal interest, we are concerned that in the long run Scotland may acquire a second-rate image in the eyes of overseas visitors and investors."

And, as if to damn the building still further, the report included a photograph of the centre, with the comment: "In spite of the title of the development, the most impressive structure in the area is still the Stobcross Crane."

The Scottish Exhibition & Conference Centre is a complex of five, interlinked halls and a seminar suite grouped around a central concourse with administration, banking and retail facilities. It occupies 26 hectares on what was previously the Queen's Dock in Glasgow, which was gifted to the centre by Glasgow District Council and then filled in with rubble from the demolished St Enoch's Hotel. The infill was dynamic-

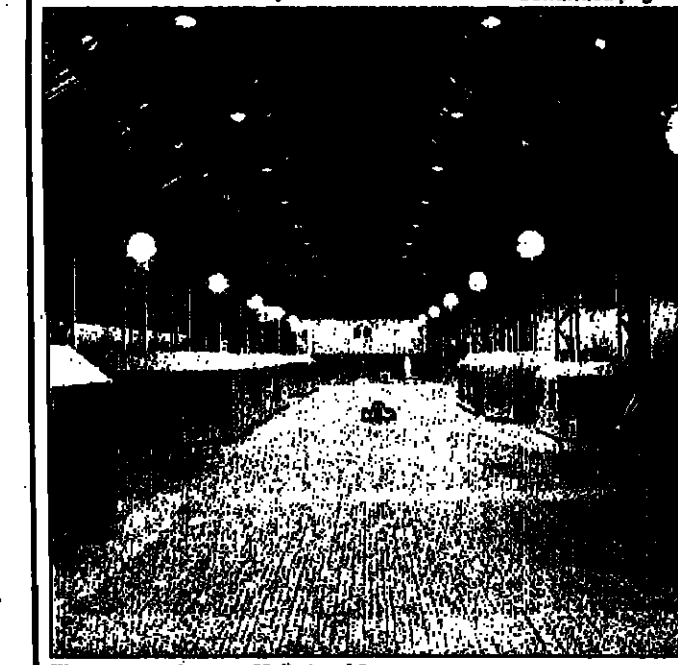
ally impacted to form the site, which includes the centre itself, roads and parking for 3,500 cars.

Describing this phase of the project, the architects, James Parr & Partners, say their aim has been "to ensure quality of visitor experience by providing comfortable and efficient pedestrian links between exterior spaces and the buildings, as well as creating distinct and attractive approaches to the buildings for both pedestrians and motorists from the point of site entry and in progress towards the centre".

The landscaping is also intended, in the words of the architects, "to provide an appropriate setting for the centre by extending and expressing the scale of the buildings and the river in the form of the external spaces, as well as using the landscape structure to link the centre with significant existing features".

This is partly done by planting an avenue of deciduous trees to link the main pedestrian approach from Finnieston in the east to the main entrance to the centre in the west (which is done via an elevated footbridge), and to link the centre visually with the Old Customs House and the Clydeside walkway. The trees will also screen the major car park. In addition, there is a coniferous planting which runs in a north-south direction (thus at right-angles to the main avenue) "to provide shelter and improve the micro-climate surrounding the building and its main approaches".

The second phase of the continued page 24



The concourse between Halls 1 and 5.

Enter 24 ON EXPRESS ENQUIRY CARD

Buildings

Squandered opportunity

from page 23

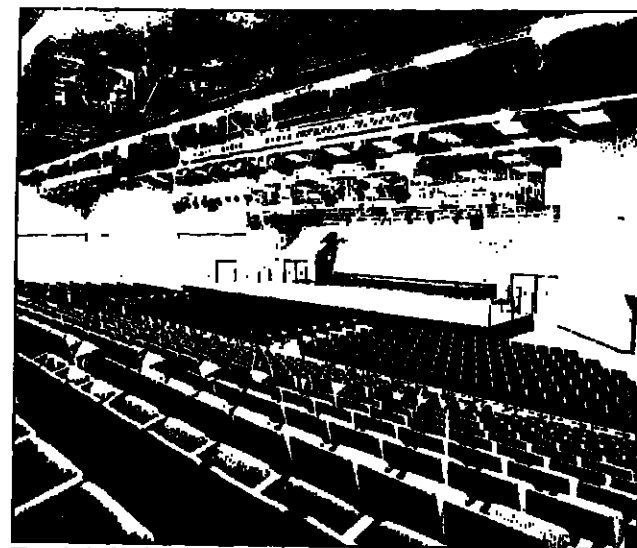
project was the building itself, whose five steel-framed halls are arranged in two groups parallel to the river in an east-west orientation on either side of the glazed concourse already mentioned. The shape of the complex springs, the architects say, "from a need to avoid flat-roof construction combined with the decision not to expose the main structure both for economical and practical maintenance reasons".

The roof has a lantern form ridge "to avoid untidy roof penetration and provide the large areas with air grilles", while Hall 4 "is lessened in mass from the outside by having sloping sides at the same angles as the perimeter roof detail. In this way, the huge mass of this element is simply integrated with the main roof form. The roof itself has been refined and

fine-tuned from the original basic trusses to provide a clean, strong form".

"Ancillary accommodation adjoining Halls 4 and 5," the architects continue, "use the same vocabulary of sloping roof form, ridge ventilators and bright wall cladding to forge the elements into an integral whole." The composition is also helped by giving the roof of the concourse a similar, angular form to that of the roof over the rest of the building.

In addition, a 2m-high band of glazing separates the red metal cladding of the complex from its silver, metal roof, except in the case of Hall 1, "and thus helps to lighten the considerable mass of this element by 'floating' it clear of the walls". The colours chosen are also important — silver, because it is energy efficient in solar terms, will not sin in the same degree



The principal auditorium, showing the retractable seating and stage.

as some other colours "and will help reduce the considerable mass of the building as viewed by pedestrians and visitors to the centre", and red "in order to provide vitality and interest throughout the year in this otherwise grey dockland setting".

But, despite all these brave, reasoning words and comforting sentiments, what the architects are actually describing is nothing more nor less than a very big shed.

Inside, the architects say, "the halls themselves follow the established formula for enclosures, efficiently serviced by under-floor trenches at 10m centres" which carry water and waste pipes, mains electricity and telephone cables, "with a provision for natural lighting at

clerestory level to assist exhibitors during the set-up period." All the concrete floors have a latexphalt covering and a point-loading capacity of 10 tonnes, except in the concourse where the point-loading is limited to 5 tonnes.

"The brief calls," the architects continue, "for column-free spaces in all halls, except Hall 2, to allow for multi-purpose functions... which has been achieved in the most economical way by a series of lattice trusses which span 52.5m in the case of Halls 1 and 3, and 82.5m in Halls 4 and 5." The air-handling equipment is housed within the trusswork to minimise ductwork.

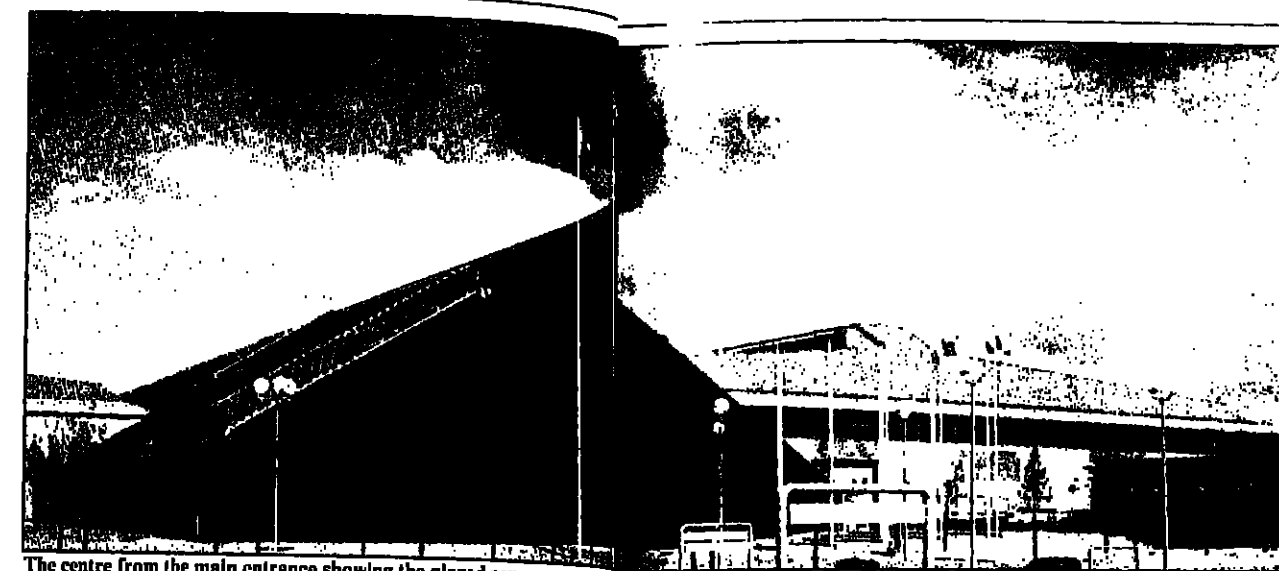
Flexibility within the centre is achieved by placing Halls 1, 2 and 3 on one side of the concourse, and Halls 4 and 5 on the other. Hall 1 is the principal conference auditorium, offering excellent facilities for lighting control, audio-visual presentations and simultaneous translation, being fully air-conditioned, carpeted and blacked out. A combination of linked seating and retractable seating provides for up to 2,000 people in front of a demountable stage and, although excellent visually and acoustically, so that the hall can be used for concerts, it has to be said that its auditorium is extremely wide and does not create a sense of intimacy. Altogether, there is 15,750sq m of space.

Hall 2, immediately adjacent, can be used on suite for catering, or as a separate exhibition area providing 755sq m of space. Alternatively, it can be combined with Hall 3. This has a height of 8m and, with 2,315sq m of space, and is described as "a perfect medium-sized exhibition area".

On the other side of the concourse, Hall 4, with 10,065sq m of space and an elevated section in the roof providing for exhibits that are 20m high (or room for a circus Big Top), is the largest in the centre and can seat up to 10,000 people. As with Halls 2 and 3, Hall 4 can also be combined — this time with Hall 5, which provides 4,105sq m of exhibition space.

All the halls are served by 11 large access doors around the perimeter of the building, and have their own toilets, while Halls 4 and 5 are served by a restaurant and a fast-food bar, and have exhibitors' offices and lounges. On the first floor, above Hall 2, is a bar, restaurant, lounge and further offices, and also on this floor, at one end of the concourse, the seminar suite. This can be used as a single space seating up to 250 people, or as three separate areas. The administration offices, also on the first floor, are at the other end of the concourse, ie at the main entrance to the building.

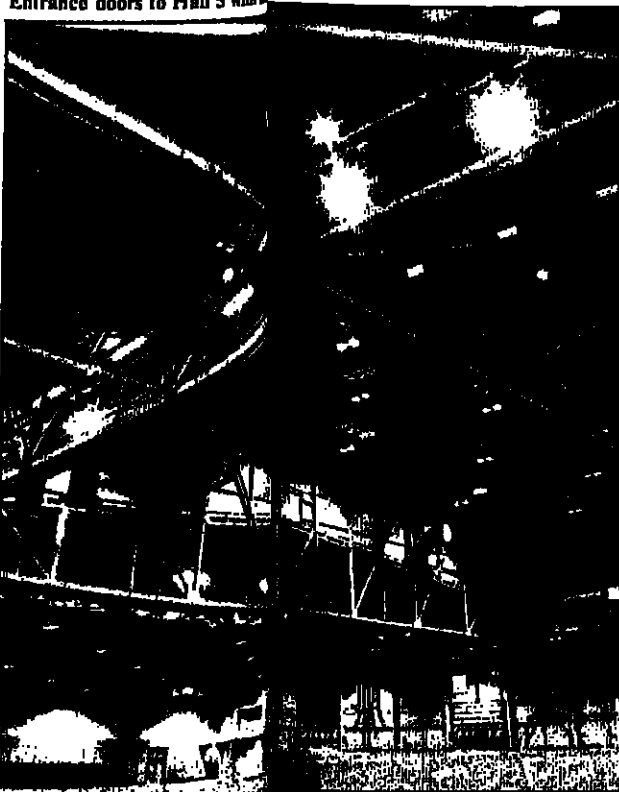
The concourse itself, laid out like a covered boulevard, acts as the focal point to the complex and contains visitors' services — bank, car hire, travel agency and



The centre from the main entrance showing the glazed concourse and Hall with the elevated roof line to the right.



Entrance doors to Hall 5 with a concourse to the rear.



Hall 4. This shot, in particular, accommodation bureau — as well as a press office, craft shop and security suite. In this area probably the most successful of the little Clydesdale Bank, also

designed by James Parr & Partners, which is like a rather special glass box. The box contains a manager's office and clerical banking area, housed in

a free-standing frame of hollow-section circular steel which supports a 12mm-thick skin of clear glazing for its vertical walls and sloping roof. Given the very utilitarian nature of much of the rest of the centre, the bank stands out like a precious jewel.

There is no doubt that, in terms of an exhibition centre, the complex has much to offer with its 19,000sq m of flexible space — increased by a further 2,000sq m if the piazza outside is used — high roofs, unobstructed interior and multiplicity of services and accommodation. It is, the architects say, the result of three years' careful research during which visits were made to design teams and operators of similar centres throughout Europe, when many alternatives were examined and rejected because of operational weakness or cost limitations. The final design, the architects claim, "provides Scotland with an exhibition centre which can stand proudly with other contemporary international examples". Nevertheless, three questions remain to be asked about the Scottish Exhibition & Conference Centre.

First, why did it have to be built in such a hurry? The excuse for building a shed (and it is interesting to note that sheds are always a prominent architectural feature of depressions — cinemas and dance halls in the 1930s, exhibition centres, supermarkets and megastores in the 1980s) is that it had to meet a deadline imposed by last year's Scottish Motor Show. Thus, said Professor Alexander Youngson, chairman of the Royal Fine Art Commission, the commission's objections to the design were ignored on the grounds that it was impossible to make detailed alterations to the plans because of the timescale of the project.

Secondly, what excuse was there for building it to such minimal visual requirements when most of the building was paid for by public money? Phase one, the site, included glazing land and cost £12m — £3m each from Glasgow District Council and Strathclyde Regional Council, and £6m from the Scottish Development Agency (SDA); and phase two, the construction, cost £24m, including one-sixth from the two local authorities, one-third from the SDA and one-third capital loan stock. The project also received an £11.5m grant from the European Regional Development Fund. Surely the taxpayer — the main source of the money — deserves better than this?

And thirdly, why is Scotland now so bad at developing its major river frontages? As the Royal Fine Art Commission's report says, the Scottish Exhibition & Conference Centre represents a failed opportunity and, in Youngson's words, "is architecturally inferior to similar projects in Denmark and Germany". Yet the site is magnificent. And the lost opportunity is now likely to be



The ground-floor restaurant.

compounded by the building of a £15m hotel next to the centre which has just been given the go-ahead despite widespread unease about its stark, slab-like design. The initial design by Cobban & Lironi was described by the Glasgow District Council planning department as "a bland, uninspired slab block which did nothing to enhance the Glasgow skyline" and the

revised version has been given a strong, vertical emphasis to make it visually more acceptable.

In the case of the centre, the trouble seems to be that the people with money — mainly councillors and bureaucrats — either do not care or have such limited visual expectations that they are prepared to accept what the architects put up to them.



The first-floor restaurant.

And in the case of the hotel, there is evidence that those ultimately responsible for approving the design are unhappy about its quality but lack the political will to tell the architects and the financiers to go back to the drawing board, probably because one proposal for a hotel has already fallen through. Nevertheless, the mess they have made with the Queen's

Dock in Glasgow is now being repeated in Dundee, which has one of the most magnificent river sites of any city in Europe. But that is another story...

Architects James Parr & Partners; landscape architects Ian White Associates; quantity surveyors Turner & Townsend; civil & structural engineers Thorburn Associates; main contractor Bovis Construction (Scotland).



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Buildings

CITY INSERT

The new Schirn Museum in Frankfurt represents the successful insertion of a dramatic building form in a sensitive historic city centre. Brian Walters reports. (Photos: Hans Georg Gollner).

FROM James Stirling's Neue Staatsgalerie in Stuttgart to Hans Hollein's municipal museum in Mönchengladbach, Germany has seen the completion of many significant buildings in recent years.

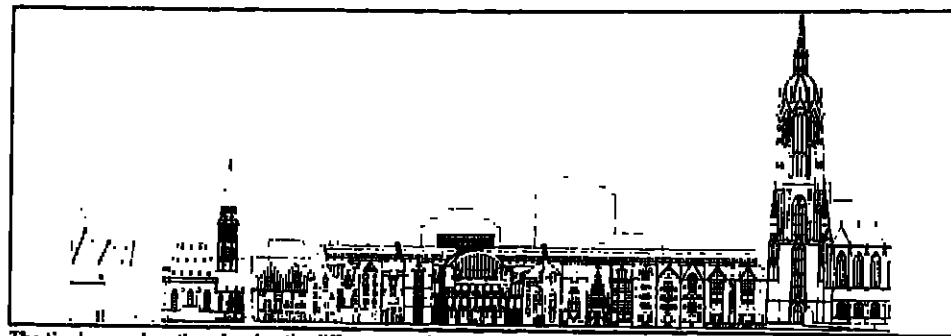
To the growing list of impressive new museums and art galleries can now be added the newly opened Schirn am Römerberg in Frankfurt.

"Schirn" was once a term for butchers' shops in the centre of a medieval city, but today it is the name of a public building devoted to a wide range of cultural activities. The story of the transition is long, but the final chapter has just been written; a new building has been erected on an important city site, while helping to preserve the character and historical importance of an unusual location.

In 1944, the Gothic old town of Frankfurt was reduced to rubble during two air raids, and while much of the post-war effort was devoted to rebuilding other parts of the city (often, alas, to a poor standard of design), the site stretching from the cathedral to the Römer Town Hall remained desolate for 37 years.

Traces of early settlements on the site go back to the Bronze Age, and extensive archaeological Roman remains have been preserved to become a feature in the final redevelopment plans. Ten Holy Roman Emperors were crowned in the cathedral between 1562 and 1792; mercifully, however, the building survived the conflict to stand alone in the area laid waste by bombs.

The restoration of the Römer hill site has been subject to many influences including the introduction of new main thoroughfares in the area, along lines laid down for the reconstruction for the old city included in the



The Saalgasse elevation showing the different town house designs which run the length of one wall of the new building.

general development plan of 1948.

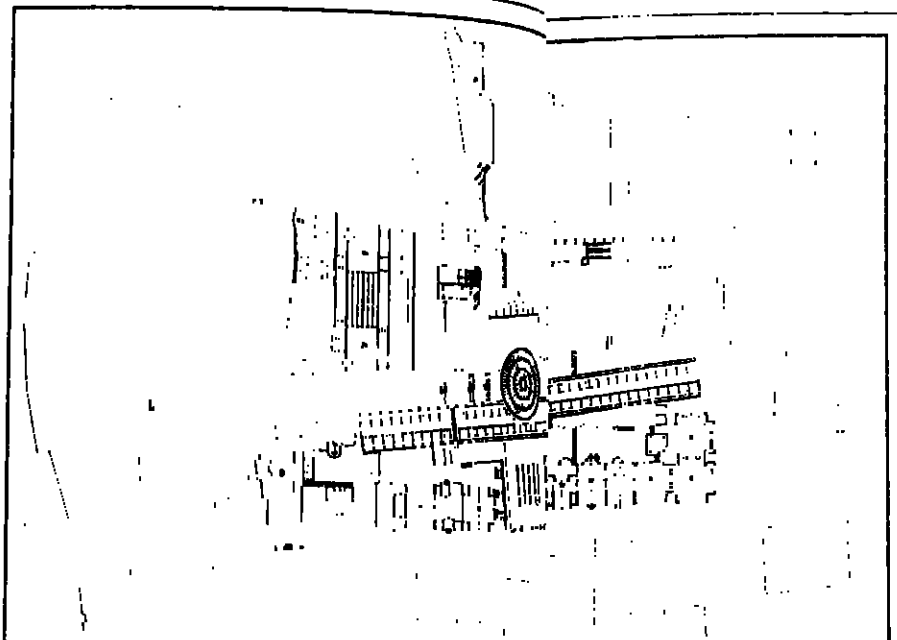
The Römer Town Hall, an underground railway station and a car park on or near the site were all to influence the structures which finally occupied the site between the old cobbled town square and the cathedral, but in order to consider the many suggestions for development, a competition was held in 1950-51. Residential development along the bank of the nearby River Main and around the cathedral dates from this period. Also about this time, a more detailed competition led to the reconstruction of the town hall.

Many more competitions were to follow before this important site was filled; the last, in 1980, stipulating that the design of the eastern frontage of the Römer should be an historically authentic reconstruction of a series of gabled buildings. This decision was to be a matter of considerable controversy, but

it was reasoned that by the recreation of its former appearance, rather than the construction of something entirely new, the site would serve to demonstrate to citizens just how much beauty had been destroyed during the war. (Thus serving

both as a memorial for the older generation and an object lesson to the young).

Since these buildings were completed in 1983, passions have cooled and there is no doubt that the "old" buildings provide a pleasant foil to the



The reconstructed historic buildings are in the block on the square along the south side of the new insertion.

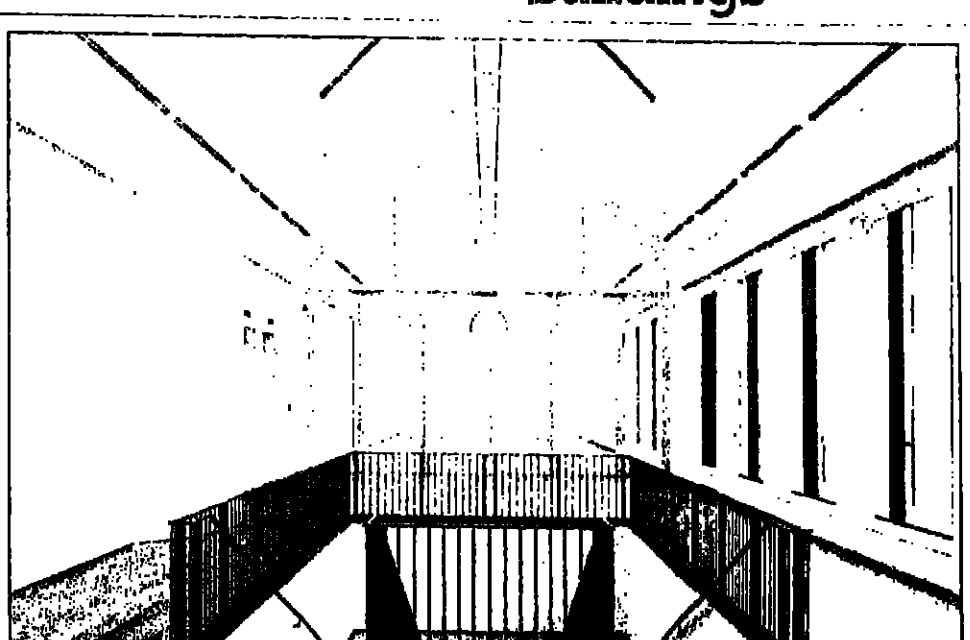
unashamedly modern concrete structure of the town hall. Filling the yawning gap between the cathedral and the Römer, however, called for a more imaginative design.

Twenty years earlier, in 1963, an international competition

was held to redevelop under the title "Frankfurt the World". The winning Frankfurt firm of Thürlwächter and Weber plan included an exhibition theatre, public library, shops and cafes, in addition

an annexe for the municipal offices. Subsequently this project was altered and expanded considerably from its original form, but in any case, it was to be of no avail, for the project was shelved in 1978.

The construction of the



An exhibition gallery on the third floor of the Schirn, looking towards the rotunda.

underground railway beneath the Römer site was to influence the above-ground structures. When the underground developments had been completed in 1972, the area between the cathedral and the Römer hill was once again left alone.

The formation of the Cathedral-Römer Hill Project Group in 1979 led to yet another reappraisal of the site and its future. Indeed, a further competition was held but before doing so, it was evident that the jury was divided on an important issue — the style of buildings which were to occupy the east side of the Römer hill. The competition rules were phrased in such a way that all entries were obliged to include the historical reconstruction as part of their overall plan, although if a

modern variation appeared to have sufficient merit, it would be considered by the jury.

Of the 103 entries, only 24 took this opportunity. The decision of the jury to award the first prize to Berlin architects Bangert, Jansen, Scholz, Schultes was unanimous and their draft became the basis for future planning.

While, on the suggestion of Heinrich Klotz, Architecture Museum director, the city council ratified the jury's decision in 1980, it also decided to commission 10 other architects to run along a narrow lane beside the main building. Meanwhile, construction of the six historical houses began almost immediately (this had been agreed from the outset) and they were completed in 1983.

A bold aspect of the prize-winning design was the decision to link the cathedral with the Römer by means of a long building or "stoa", a continuous



A view of the rotunda looking west.

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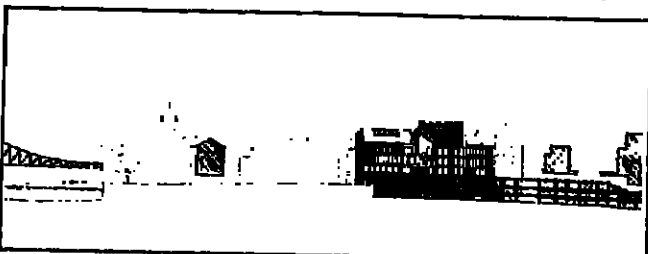
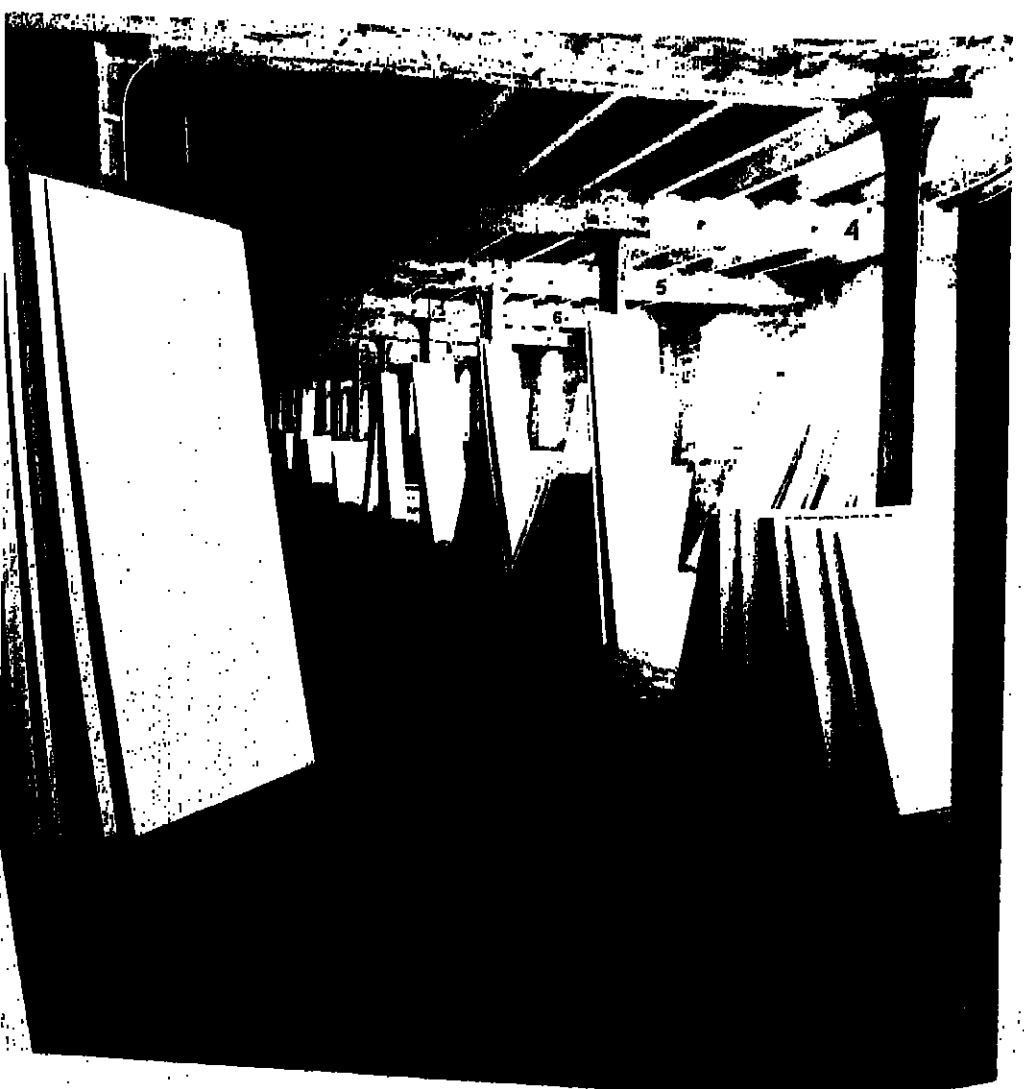
arcade visually connecting the St Nicholas church at the south of the Römer with the cathedral to the east.

At the same time, the new building provides some stability in a chaotic area — one side of the long wall of the building defines an edge between the cathedral and the Rathaus, while the other is now a backdrop for the series of town houses designed by different architects.

A large rotunda provides an axis to the stoa on one side and the pedestrian area leading to the town hall on the other; at the same time this feature acts as a fulcrum or hub.

The new building serves several purposes: providing a home for the City Art Gallery, a youth orchestra, and a meeting place for the elderly and handicapped. All are accommodated in an imaginative building, which has at last solved the problem as to what should be done in this sensitive area.

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Section north-south showing the exhibition gallery.



Interior of the Schirn meeting place, looking west.

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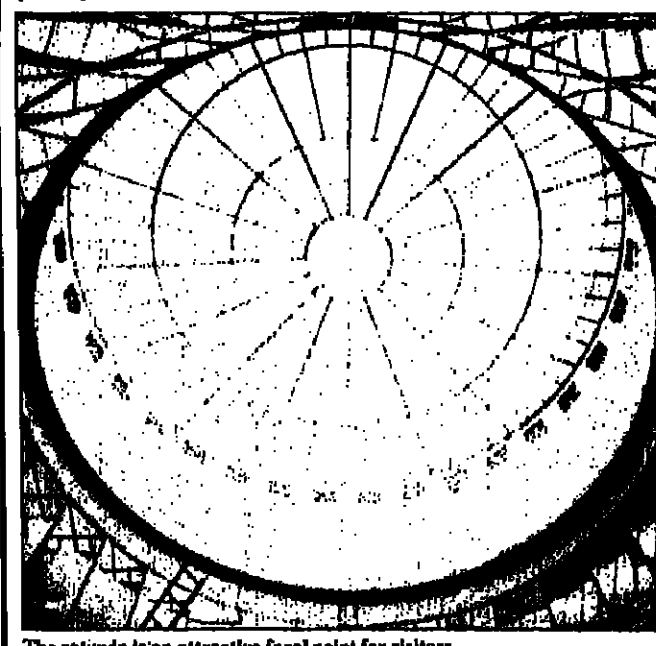


THE MAJOR NEW FORCE IN FIRE PROTECTION

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The colonnade forms a southern wall to the square while offering a covered pathway between the Cathedral and St Nicholas church.



The rotunda is an attractive focal point for visitors.

WORKING for Thamesdown Borough Architects Department is no guarantee of social success. As its self-effacing chief architect, Bob Pepper, confessed to me, "It's not going to get people gathering round you at the party or stop people kicking sand in your face."

When I spoke to him at what he himself described as the department's "sordid and seedy" offices, round the back of Swindon's Town Hall, Pepper showed no trace of sand — sharp or otherwise — on the familiar (if slightly old-fashioned) architect's uniform of beard, casual tweed jacket, red tie and outsize brown plastic specs. He was keen to dispel what he sees as misconceptions widely held among architects about local authority offices.

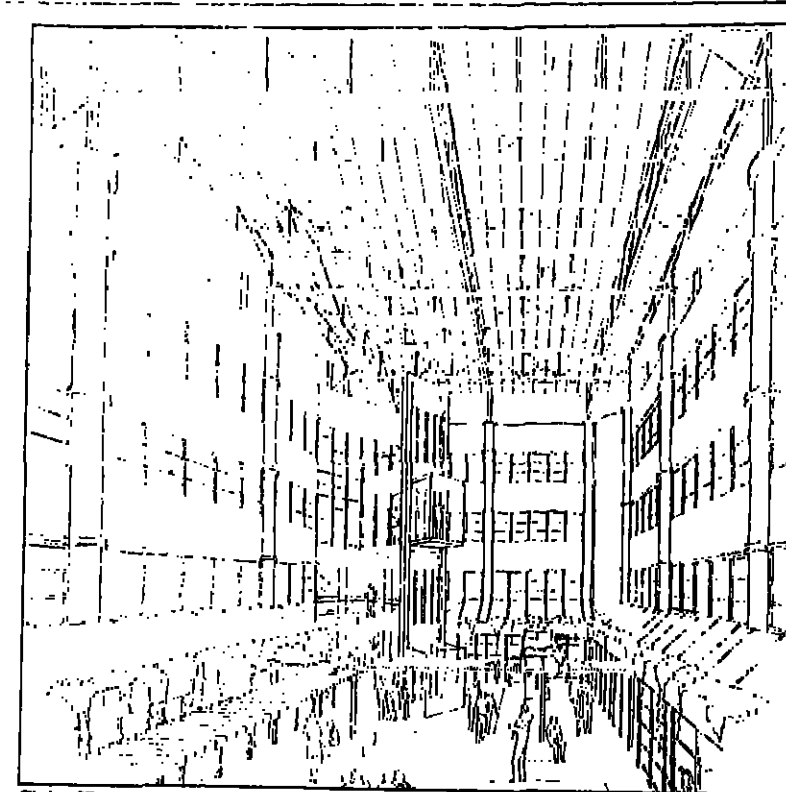
"The first is that one will be working in an enormous bureaucracy and one will have no control over what one is dealing with. In fact an architect from graduation stage will probably have more opportunity to design the building entirely himself than in any private practice. That is sometimes quite a difficult message to get across."

"Then the other one is that there are all these committees that you've got to take everything to and everyone wants to have a say. In fact, most of the time I take schemes to client committees without even showing them elevations."

The town of Swindon does not possess a strongly marked overall character, and does not impose a predefined aesthetic formula upon ambitious young architects. Not much more than 100 years old, and with a tradition for heavy industry, it owes its existence to the Great Western Railway. Its council, since reorganisation, the Borough of Thamesdown — has been dominated by the Labour Party since the war. It has expanded greatly in the last 40 years and was for some years an unofficial GLC overspill town — London accents are apparently a familiar sound out here in the midst of Wiltshire.

Much of the credit for the relatively prosperous position Thamesdown enjoys today is due to David Murray-John, town clerk after the war. Foreseeing the decline of the railway industries, he bought up large tracts of land that have since increased greatly in value. As a result Thamesdown has enjoyed a degree of financial autonomy shared by few if any other municipalities.

Douglas Stephen & Partners' famed Brunel Centre was entirely funded by the local



Civic offices extension. A scheme currently at project stage for the extension of the existing 1930s building by the addition of two four-storey wings of office accommodation each containing an atrium space, the floor of which acts as an enclosed "shopping mall" for the "customers" of the range of district council services. Bob Pepper, Dave Pearce, Mark Allen.

authority (ironically, just as it finally due to write off its construction costs and begin to produce pure profit, pressure is mounting to sell it off). Swindon's vast and Foster-esque Link Leisure Centre, this time designed by Thamesdown's architects, was financed by a land deal. Recently, however, even Thamesdown has begun to find its hands tied by central government legislation.

"The borough is not short of capital funds," Pepper explained. "It's got more than enough to do almost every project that it wants to. But at the moment it's got nearly \$20m that it just can't put its fingers on, because on capital returns we're only allowed to touch 30 per cent. The rest has just got to go into the bank and earn interest."

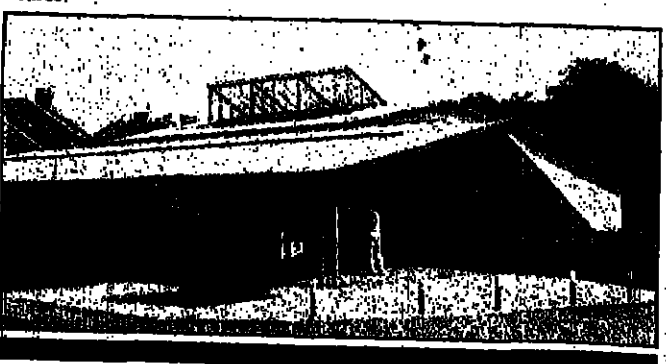
These constraints are at present holding up ambitious plans Pepper's department have produced for upgrading the town hall. But perhaps more important is the fact that, thanks to the high level of subsidy offered to tenants wishing to buy their council homes, Thamesdown at present is building no general purpose housing at all.

The reason for this, according to Pepper, is that were Thamesdown to spend, say \$26,000 on a new house, new occupants fulfilling the relevant criteria could straight away exercise their rights and take it off the council's hands for a mere \$9,000.

Building general purpose



Above: George Gay Gardens. A pilot scheme for the conversion of four-storey Eastford system-built maisonettes into an elderly persons' group dwelling, incorporating new-build communal facilities. The use of colour is a strong ingredient in the design. Jack Konyonenburg. Below: The Westward community centre which received a commendation in the BSC colourcount awards 1985. D. Pearce.

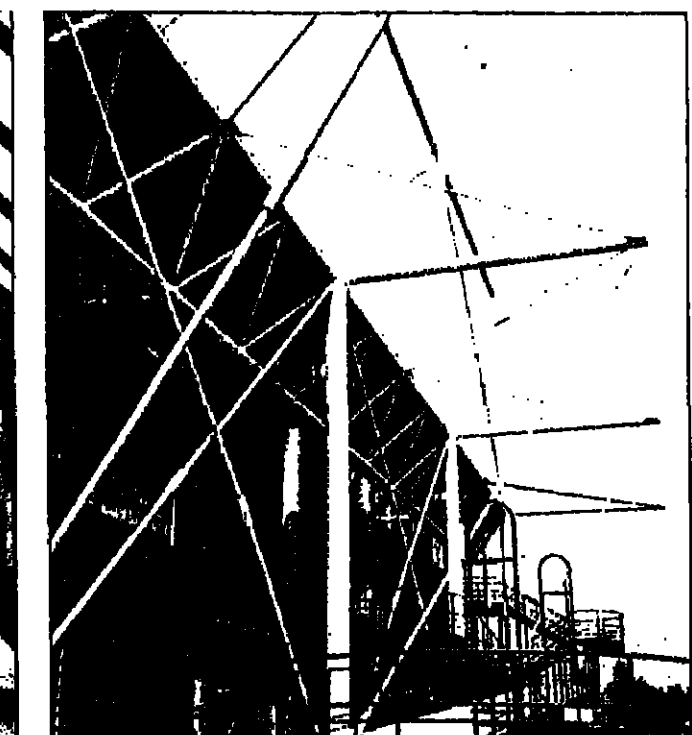
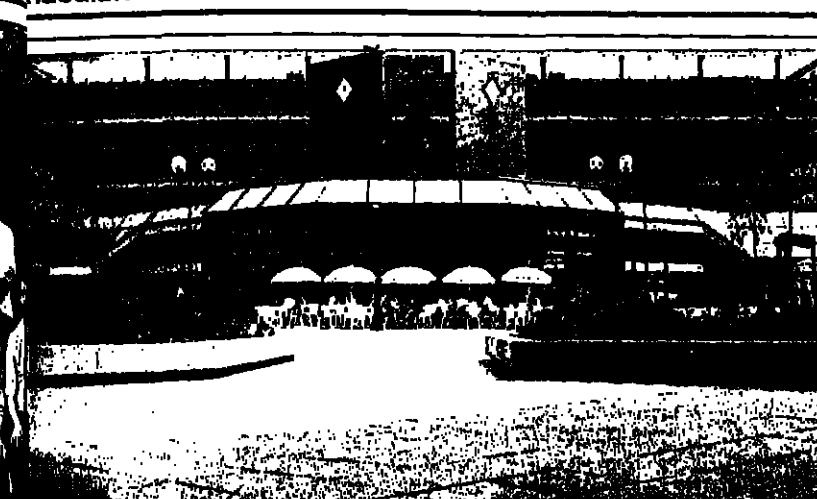


THE SWINDON EFFECT

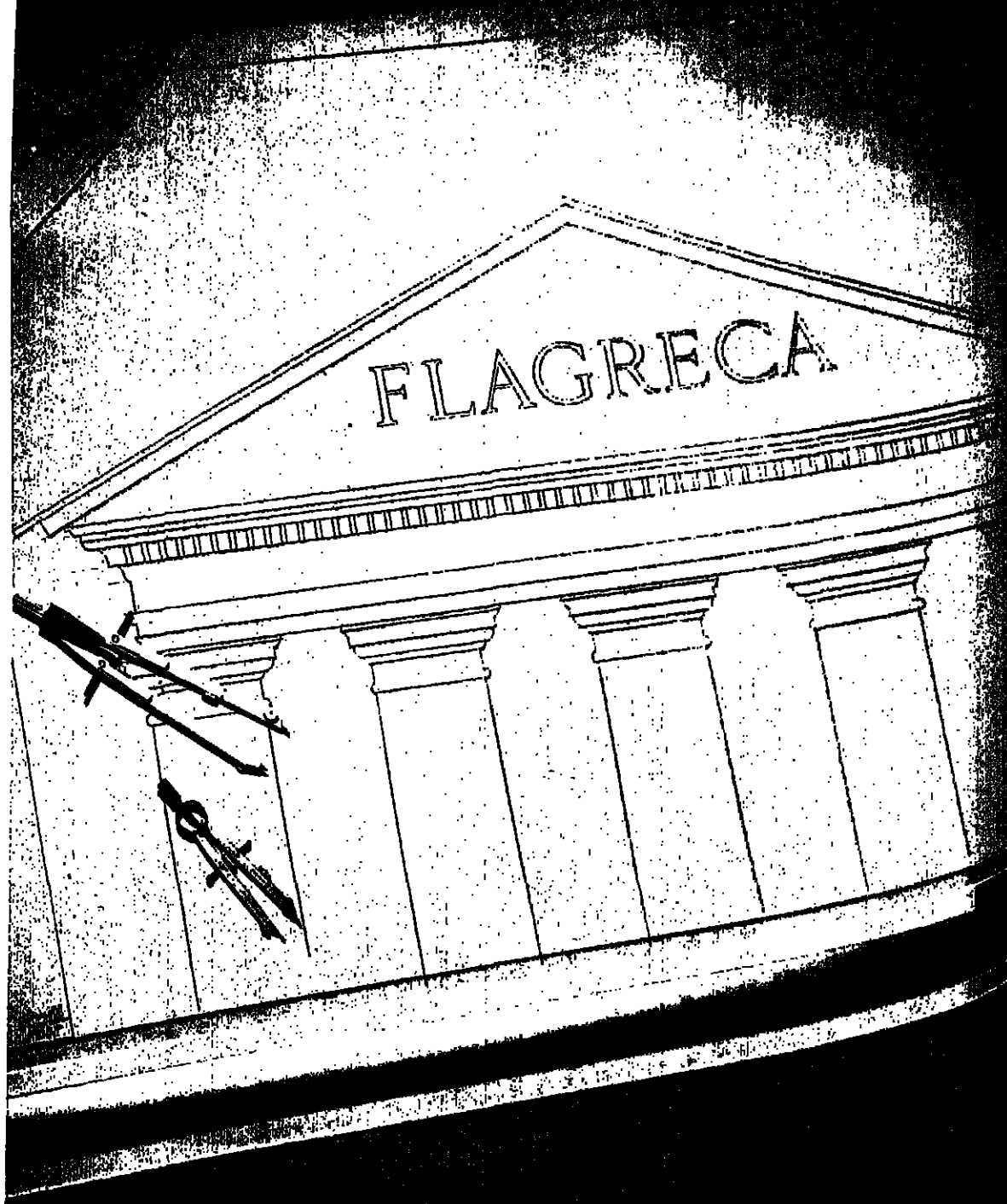
Tim Ostler visited Thamesdown Borough Architects department and discovered a new local macular.



The team. Front row, technicians (left to right): Kevin McDermott, Jerry Drew, Paulova and centre: bus station and multi-storey car park. The bus station includes a public restaurant, shops and offices with a glazed bridge link to the steel-frame multi-storey car park. Nigel Honer and Ray Jones. Right: The Link Centre. A leisure centre which combines a wide range of sports and arts facilities under one roof — these include an ice-rink, sports hall, swimming pool, squash courts, health suite, public library, studio theatre and community facilities. The structural steelwork is painted grey, the walls are silver profiled metal cladding and the fire escape stairs are bright green. Honer, Pepper, Emery, Pearce, Bailey (l) Macrae, Oldrege.



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housing in these conditions is something of a mug's game. Thamesdown's answer is to concentrate instead on "specialist" housing such as for older people — a category not subject to "right to buy" legislation. Older homes, whose construction cost has by now been written off, can then be released for occupation.

Those who moved to Swindon just after the war are now reaching retirement age, and much of the sheltered housing now being built is in the estates developed at that time. Occupants do not have to move far and, as younger families move into the houses vacated, the age make-up of the estates becomes more varied.

One such project, George Gay Gardens, was converted from two hard-to-let post-war blocks of maisonettes. Pepper told me that the brief from the housing manager was very clear: "He said: 'Nobody wants to live in these. I want them converted into a sheltered complex — and when it's finished, I want it to be very clear that it's been turned into a new building; that it's got a completely new character.'"

Job architect Jack Konyonenburg satisfied this requirement with a vengeance. Displaying the sort of tricky brickwork detailing with which he might have been familiar in his native Holland, he transformed the two tiered blocks into a municipal riot of green window frames, red brick parapets, buff pebble dash, brown render and brick.

When it comes to general purpose housing, consulting the

work beside the existing yellow brickwork. Unfortunately, the jazzing-up treatment also included garden fences slatted in the dreaded "architect's diagonal" style.

The building had been built in a form of no-fines concrete "like Weetabix", and it proved to be an easy matter to break through existing party walls to reorganise the internal arrangement from two-storey maisonettes to single-storey flats. Pepper described it to me as a "sort of chocolate layer cake, with peppermint green flavouring in places".

Pepper likes to think that the evaporation of mass housing has at least allowed Thamesdown to develop a more specialist, craftmanlike approach to design. Particular emphasis, he told me, is placed on the briefing process and user consultation.

Thamesdown has built a steady flow of community centres. For these projects, a standard brief has evolved. It is in effect a standard menu of options, with a range of convenient sizes for community halls or other elements. One side-effect of this policy is that areas are beginning to specialise and develop different local traditions. One might be noted for its drama productions and want a proscenium arch as part of its hall, another might require accommodation for a very active playgroup.

When it comes to general purpose housing, consulting the

continued page 32



Above: Area 59 — the Holbels. A courtyard family housing scheme built in an urban manner with variety in massing, colour and materials to give a strong sense of place. Jack Konyonenburg. Below: Lydiard pavilion. A visitor centre with exhibition area, changing rooms and cafe in the grounds of a country park. Ray Jones, Mark Allen.





Above: one of three community centres built by the department. This is called Gorse Hill and was designed by Ray Jones.

Right: Frohisher Drive group dwelling. Sheltered accommodation of 48 flats and communal facilities for the elderly around a densely planned courtyard. D Pearce.



The Swindon effect

from page 31

users is rather more difficult. According to Pepper, Thamesdown does not at present have the kind of sophisticated housing management system that enables architects to identify individual needs before houses are built.

His previous employer, Middlesbrough, operated an advanced allocation scheme, designed to pinpoint families likely to be living in each development. These future tenants could then be consulted on what were considered key factors, such as whether they wanted the car parked on their site at all costs, or whether the space would be better used for some other purpose.

In the absence of this system, Thamesdown have to rely on feedback from new occupants — a method Pepper feels to be unreliable. The three-key system used by the time prospective tenants get to their third choice they have to take it or

leave it) means that user acceptance is only a very crude method of assessing a particular house design. Faced with waiting another seven years for a house, people are not often in the mood to object.

Technical performance is rather easier to monitor. Part of Pepper's department are the building surveyors responsible for maintaining the building stock, so lessons from regularly occurring problems can be quickly fed back through the system.

The department has shrunk considerably in the last few years, with a total design staff down to only 16 people, including seven technicians. Pepper operates a conscious policy of taking on staff straight from college. "It brings in ideas from different sources. And on the whole, they're looking to get a couple of years' experience under their belts after graduation, before going on and then trying something else." From an

employer's point of view, it allows flexibility to meet staffing requirements at relatively frequent intervals.

Older staff, generally left for a more settled position, spending their youth in a wild architectural outburst, while technicians, as slightly alarmingly put by Pepper, are "seen-anchor" for the "sea" of the job architects.

Longest serving architect, the acknowledged intellectual guru of the office is Nigel Bailey, who in 1974 left an association with Powell & Moya to Thamesdown. It is under his aegis that some of the department's most interesting, best detailed buildings have been produced. One of the Freshbrook shopping centre, whose ridge ends and gables are crisply detailed by Bailey. The Link Leisure centre, with its veritable cat's paw of struts and ties, is another example of what appears to have been done

a high standard — though at a larger scale the junction of roof and facade is perhaps problematic.

The Link was built at around the same time as Swindon's most famous modern monument, Foster's Renault Centre, with which it shares superficial similarities — along with structural engineers Anthony Hunt Associates. I was told that the choice of a suspension structure was made for quite different reasons from Renault's. The land deal that financed the project generated a fixed sum of money and, in order to minimise losses due to inflation, the roof had to be constructed while the design for the interior layout was still being completed.

Honor's central bus station and multi-storey car park features a café at the centre of a square shortly to be enclosed on two sides by office blocks. The project acknowledges the fact that a large number of office workers will have to look down upon it from above with a decorative pattern on the café's flat roof in paving slabs and chippings.

It would be surprising if the upheavals suffered by local authorities in the last few years had not had an effect upon the appearance of their building projects. The combination of ever-lower cost limits and the acceptance of formalism by local authority architects has begun to generate a new local authority vernacular, varying in style from low-budget high-tech to lowbrow post-modernism. In the latter, the lack of intricacy sometimes gives buildings a "cardboard" quality; while both cases, bright paintwork — often with a distinctly rule-of-thumb approach to colour — tends to be used as a low-cost way of setting buildings apart from their surroundings. Thamesdown is no exception; and as a result, to these eyes at least most of the buildings look better in black and white.

Dave Pearce's Faringdon Road public toilet is a case in

point. The post-modern pastels (pink for girls, blue for boys) clash with the more complex colours of brickwork. It's almost a modern folly, built behind a fine existing Victorian red brick wall, but lacking the intricacy and fine detail that lightens the heaviness of much of the best Victorian architecture.

The building has proved popular with those living nearby (few of whom, it must be said, can be regular patrons). Less quirky, but also by Dave Pearce, is the sheltered housing at Frohisher Drive, with stained timber oriels and superb landscaping by Thamesdown's Parks Department.

Pepper dismissed any suggestion that the chief architect should impose a style of architecture of the office. "We don't have a house style and we would never wish to impose that on anyone. All I seek is that — it sounds trite — a caring human architecture should come out." He's right — it is trite — but then it's not a chief architect's job to think up original slogans. Far better to judge him on the buildings his office produces.

The last general purpose housing development Thamesdown built before the moratorium was Area 59 (The Holbeins), a development of 144 units around a central square. Job architect Jaap Konynenburg designed it in characteristically exuberant colours around the requirements of DoE Design Bulletin 32, stressing the identity of individual houses and featuring a range of house types.

Despite the lip service paid at the time to sociology and social surveys, most of what was produced during the great age of public housing in the fifties and sixties owed its form less to a considered analysis of needs than to the rhetoric of the modern movement. Ironically, only now that activity is a fraction of what it was before is council housing showing signs of becoming better attuned to users' wishes.



Above: Freshbrook shops. A number of shop units, part of Freshbrook village. The scheme was runner-up in the 1983 RIBA 'Colourcast' awards. Nigel Bailey. Below: Cockburn Court. Town centre three-storey flats for single people with walled and balcony gardens. Bob Pearce.

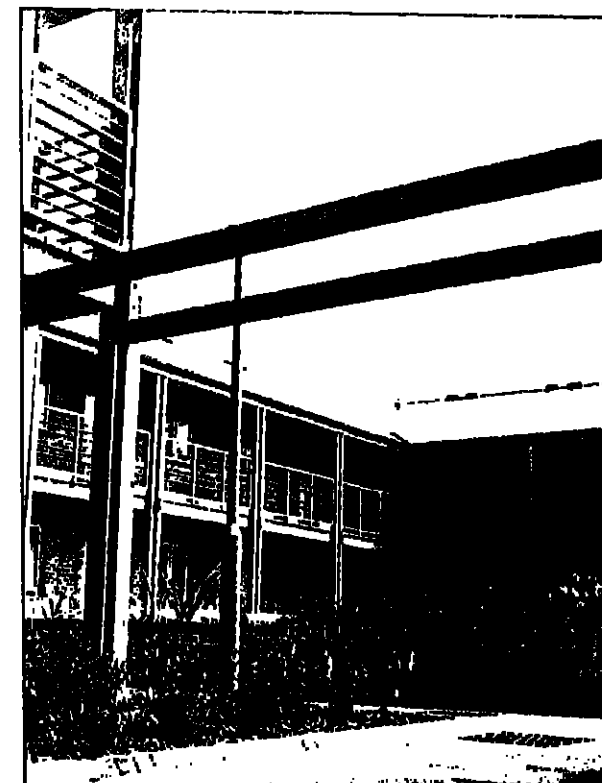


Farringdon Road public toilets. A new toilet block in the corner of a public park which lies in the Railway village conservation area. The pink and blue pergolas tie the new building to the existing Victorian brick piers and boundary wall of the park. Dave Pearce.

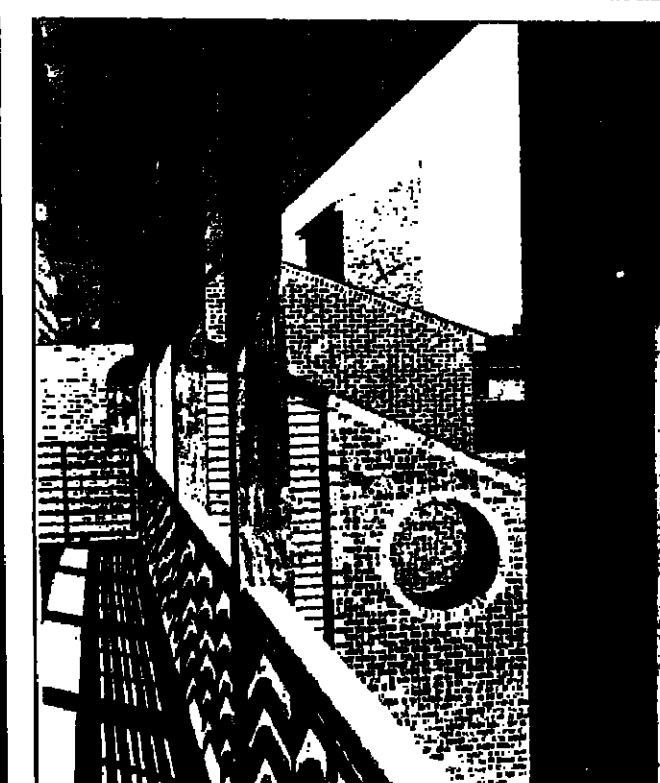


The Westlea community centre. D Macrae.

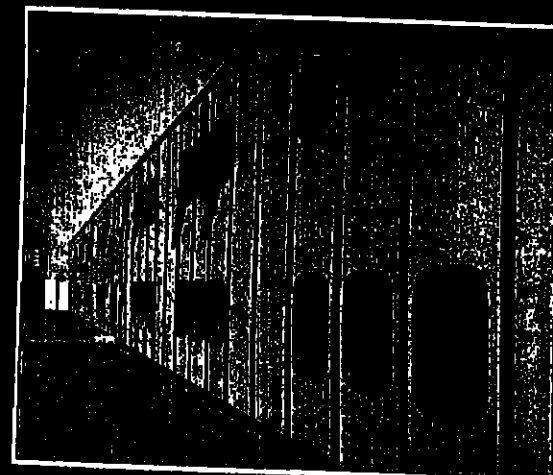
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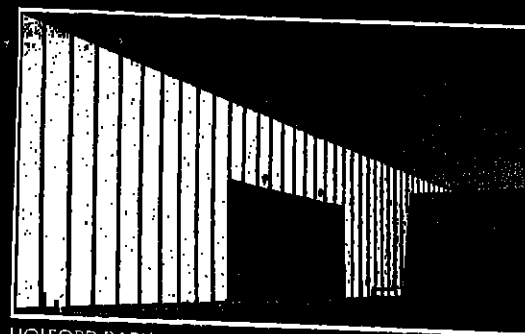
Above and right: The David Stoddart Gardens. Sheltered accommodation of 80 flats with communal facilities for the elderly. Designed around two courtyards with sheltered balcony access to one of them. (S Stewart, Rob Pepper.



State of the Art Gallery



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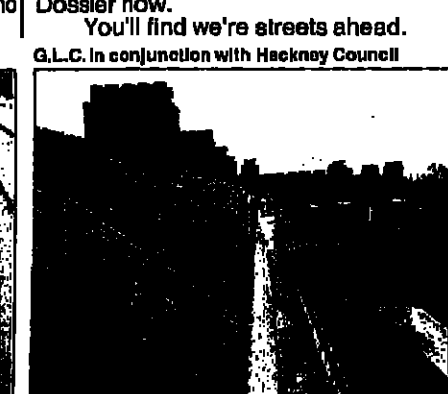
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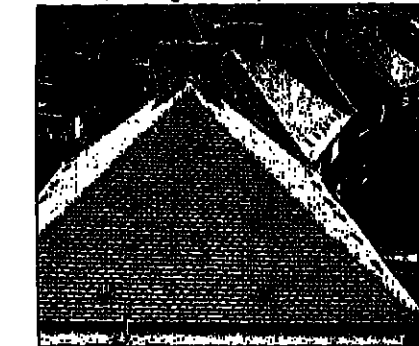
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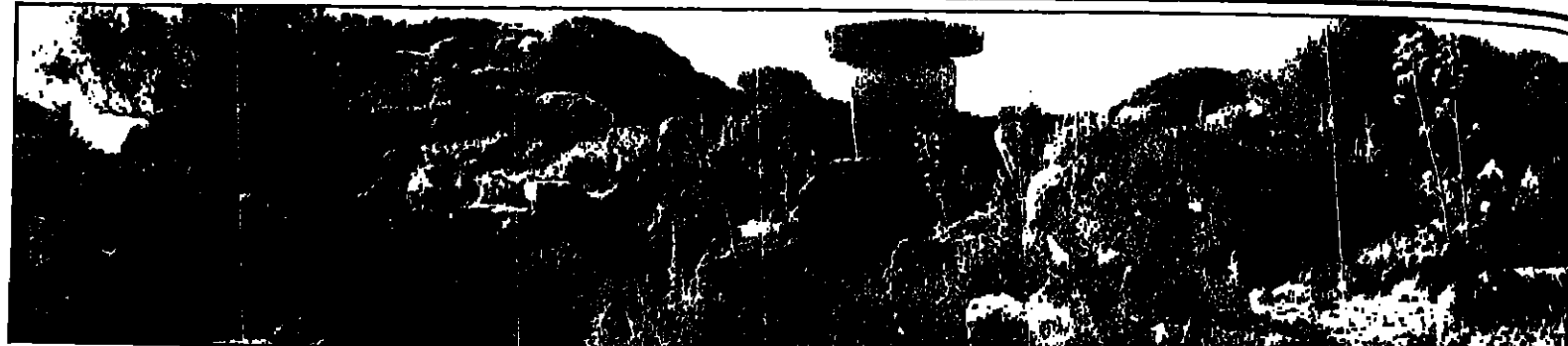
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ON STONY GROUND

John Cox examines the remarkable stone structures that cover the Mediterranean island of Menorca



Taula de Sa Torreta de Tramuntana. In the left foreground is the wall of the taula court. The talayot stands behind. It is possible to see a little way underneath the capstone: no sign of a mortice were enlarged, leaving pillars of one, as if the perforation had been made by a single stone.

Of all the ancient landscapes in the western Mediterranean, few can remain in such remarkable preservation as that of Minorca, best known as a holiday island and neighbour of the more popular Majorca. In fact there are more than 2,000 ancient stone structures on the island, most in undisturbed ruin.

Some of these are stone towers, the "talayots", and these are very like stone towers found throughout the western Mediterranean. However, the stone boats, "naveta", and the stone tables, "taula", are unique to the island. So little archaeological study has been done there that it is not certain what these structures are, when they were built, nor in what order.

Minorca was probably first settled around 6000 BC, and was probably reached in a chain of crossings from the eastern cape of Spain, close to what is now Javea, and via Ibiza and Majorca. People lived in the caves which occur in natural profusion all over the island, predominantly of Devonian limestone. Many of these caves

were enlarged, leaving pillars of stone to support the roof. Other pillars were left half defined round the walls; either in anticipation of enlargements never carried out, or as an architectural motif. To the modern sensibility these squared and levelled caves feel more airy and comforting than the natural

Most of the free-standing structures are thought to come from the "Talayot period", dated 1500 to 500 BC. There is some disagreement about these dates. The talayots are sometimes called "cyclopean" towers, meaning built by giants.

and there are similar towers in Majorca, Corsica, Sardinia and North Africa, suggesting a "lower people" spread out across the western Mediterranean in the second millennium BC.

possible to see a little way underneath the canopy. The ship was of a similar style, and first reached the western Mediterranean in the 15th century BC, sailing to the Lipari Islands north of Sicily, in search of obsidian outside Minoan control. Minor boats, to judge from models and scratched pictures of the period, were primarily open vessels and perhaps not capable of such long voyages. The Mycenaeans eventually overran Crete, and it may be that they were among the first to improve the sail and keel. Something like this is indicated in the carved figure of a wingship carried by Daeidex from Crete to Sicily, bringing about the fall of Minos.

Another theory connects the talayot builders with the "People of the Sea", a confederation of piratical raiders who marauded down the coast of Asia Minor in the years following the Fall of Troy (c 1290), breaking the Egyptian hold over Palestine, and opening the Mediterranean to the Phoenicians, smiling out of Tyre. The People of the Sea included Achaeans, and a people called the Shardunians. The Shardunians have been identified with the Sardinians, and in *The White Goddess*, Graves notes "a tradition that the Balearic Islands... were first made into a kingdom by the Danaans Thep-tolemus and Lindus".

Minorea has about 200 of these towers, mostly occupying the high places in the southern half of the island, and often grouped in twos and threes among a cluster of other constructions surrounded by a low wall. The largest of these groupings is at Torre d'En Gaumes, where three talayots stand above a Bronze Age site. The site has been roughly cleared to show several acres of ruin, with indications of streets and crossroads. At So Na Tana, a few miles to the east, a talayot and complex stands half excavated, surrounded by a perplexing mass of structures that fall across the boundaries of the recognised types: Talayot, Hypogeal Court, Naveta, Taula.

The talayots are explained to some extent as a combination of house, watch-tower, ritual observatory and fortified shelter. In their Minorcan form they are mainly circular in plan and squat in profile, the largest being about 40 feet high and 80

feet across. They are composed of massive scale, some stones approaching the altholic in size, roughly and closely joined, and with and beautiful patterns of fine.

None has been restored most are crowned with a of rocks and prickly which makes it difficult

at their form. Some have a dressed-stone enclosure at the top, reached by a shaft leading up from an entrance at the foot, the rest of the talayot being entirely solid. Others may have had upper walls rising clear of a central chamber with a hypostyle column supporting a stone slab roof, or may have even been

roofed in wood, which by now has been long disintegrated. Others seem to have been chambered at the foot, being like hypostyle courts with a talayot constructed over them.

Hypostyle courts are comparatively small constructions, typically about 10 x 20 feet square inside, with one or more

navetas all face horizons of about 3 degrees in elevation, the sun (declination 13 degrees south) would have shone to the back of the chamber at sunset around February 14 and October 28.

slab upright between 10ft and 14ft high, with a second, smaller, and rather thicker slab balanced along the top. About thirty taulas sites have been identified, but only seven taulas still have their capstones in place. They are found close to the foot of a talayot, and set within a "D"-


continued page 36



Taula de Torre Trencada, with an un-



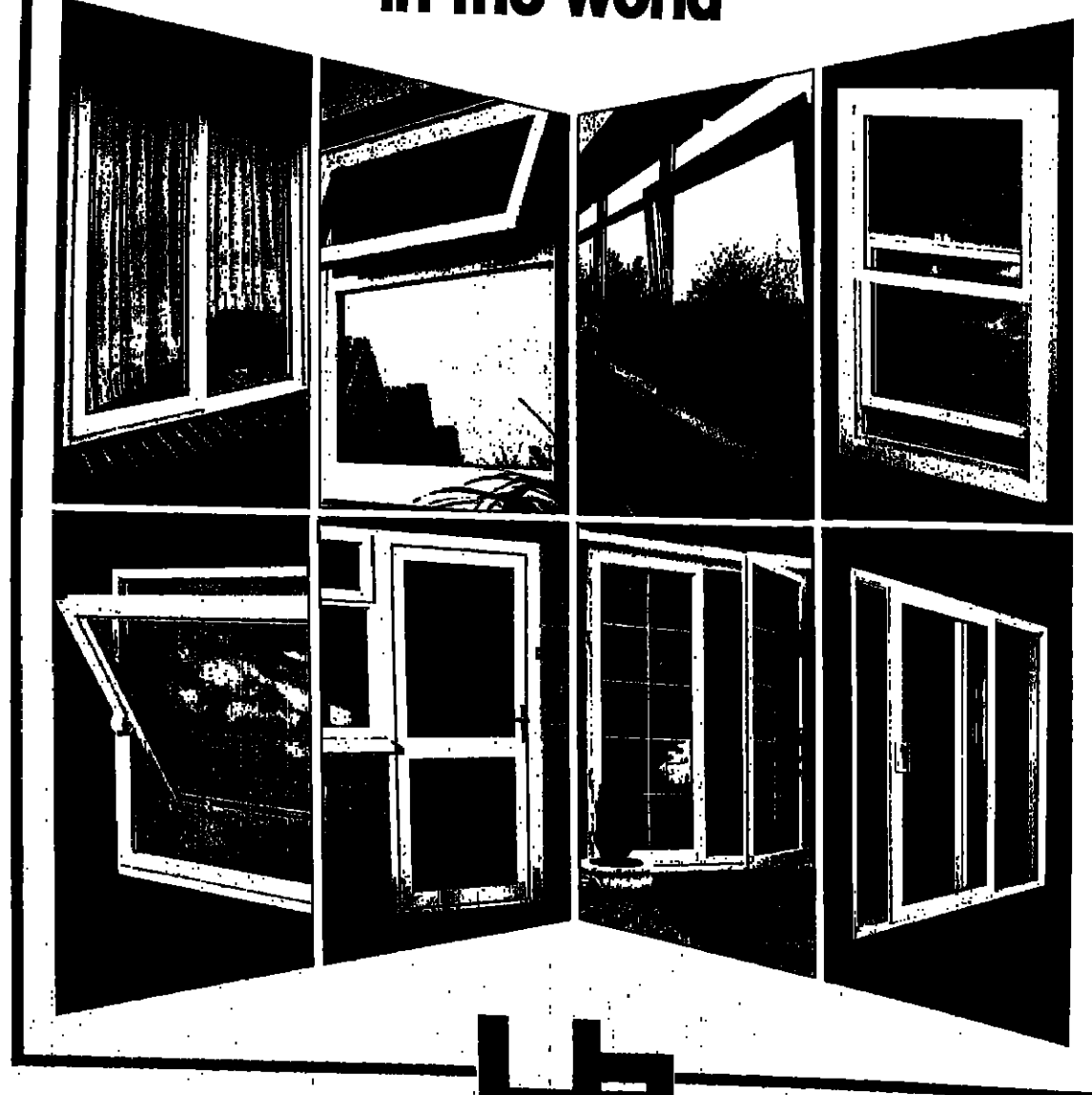
usually broad canopy.



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An ambiguous structure at *Soln*. The walled structure in the foreground has some of the characteristics of an enclosure, but the upright seems too small to be a proper taula.



...d'En Gaumes.



Taula de Torre Llafuda, view from the east. The main taula has fallen and

Archeology

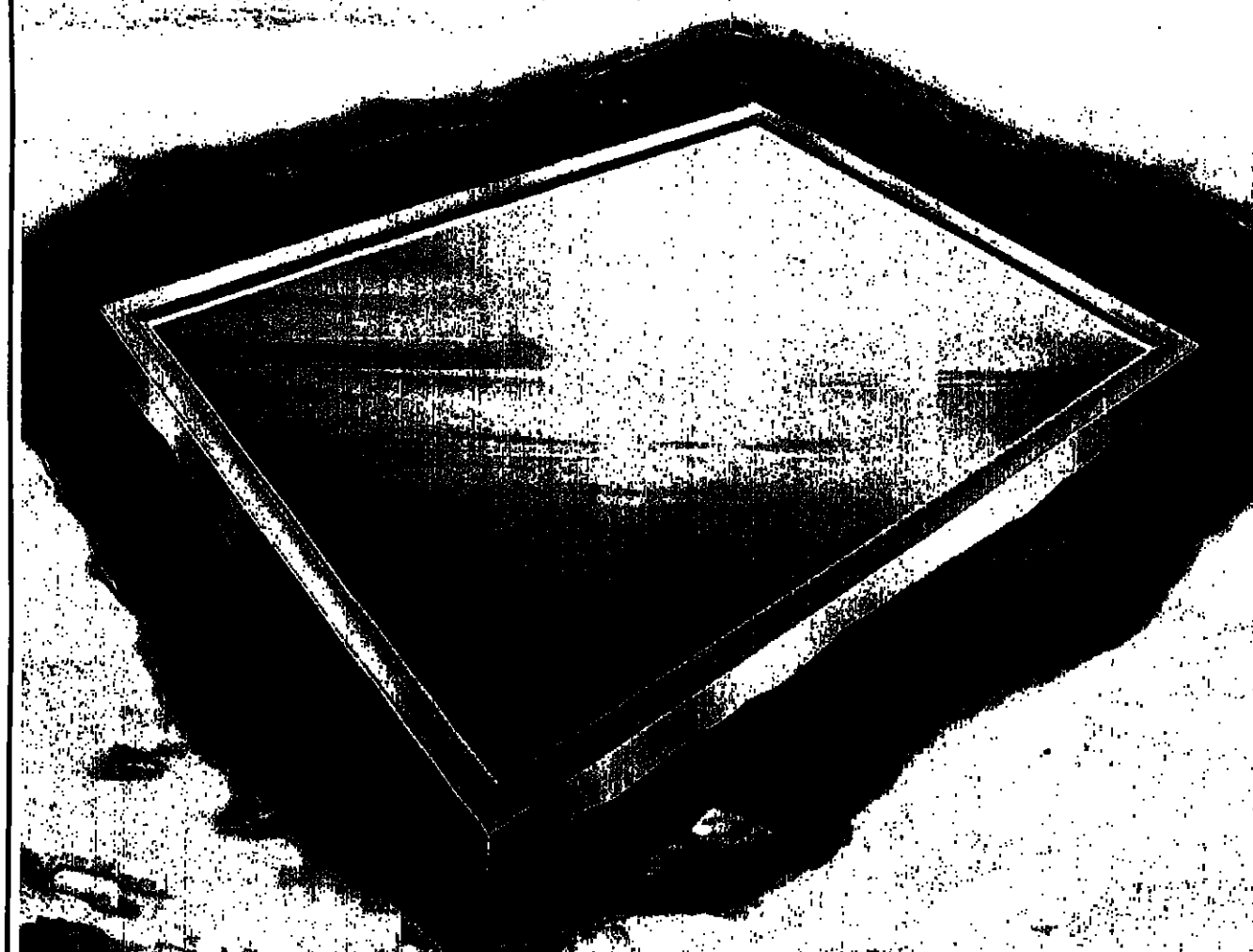


Taula de Trepucó. View from the south-west. The Intel gives into a corridor which in turn gives onto the court



1 **Taula de Torre Trencada, with an unusually broad capstone.**

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can be completely eliminated.

Moxley's product is called a petting apocalypse and window game, you can play it on your computer or on a television screen. It's a game where you have to shoot at different projects which are flying around in space.

What's the point of this? Moxley says that it's all about the thrill of shooting things down from the sky. He says that it's a great way to test your reflexes and hand-eye coordination.

The game is available on a variety of platforms, including Windows, Mac OS, Linux, and even mobile devices like smartphones and tablets. You can also play it online through various gaming websites.

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On stony ground

from page 35

shaped court made from a number, typically 13, of pillars rising to about two-thirds of the height of the taula itself, and set out at a distance of 6ft to 12ft.

The oldest theory about the taulas is that they are tables made by giants. This is still a satisfying answer, since if you imagine a few tree trunks across the surrounding uprights, and picture a few giants sitting round, then all the proportions and distances work out very well. According to Armstrong (1952) the taulas were altars. An Egyptian influence can be identified, since the "T"-shape of the altar over it gives an ank cross, representing the tree of life, and the totem object of the sun god Atum-Re.

For no very good reason, Ramis (1818) suggested that the taulas were used for human sacrifice. They might equally well have been used for exposure of the dead, in the manner of the Zoroastrians, and perhaps as part of a bird cult. Kites are still

plentiful, and make a fine sight. Cartailhac (1892) proposed that the taulas were purely functional, being the central pillar of a hypostyle court roofed in wood. This idea is attractive because the taulas do look very much like hypostyle pillars, but the argument has its difficulties. A functional pillar would be expected to be square in section, whereas the taulas are extremely wide and narrow. The taulas are much taller than the surrounding pillars, and this makes an awkward set of angles for roof beams to rest on.

Alexander Thom (1967 and 1971) has shown how megalithic sites could have been used for astronomical observation. In particular, he has shown how megaliths could have been used to mark backsights, places from which particular risings and settings could have been observed at points on the horizon marked by some conspicuous feature of landscape.

Several of the taulas have the potential to have been used as astronomical backsights. From

the Taula de Trepuco the equinoctial sun would seem to rise directly from a notch at the summit of the Malon headland. From the Taula de Sa Torreia de Tramuntana, the "Table at the tower of the north wind", the midsummer sun rises at a point on the horizon where the land meets the sea, and two further junctions mark the extreme positions of the moon. Looking west from the same spot, in 1000 BC, the Pleiades cluster in Taurus would have appeared to set at the summit of Monte Toro, the highest place on the island.

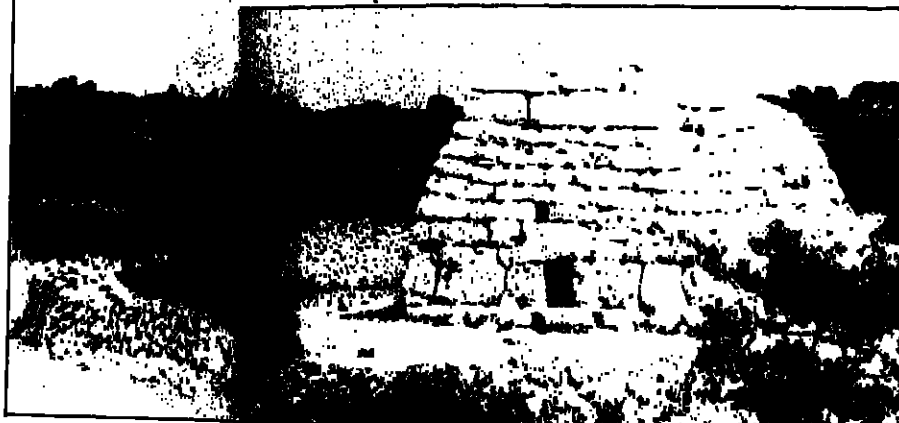
At the summit of Monte Toro is a church built round a shrine. The legend is that this is where the rock was split open by the horns of a bull, revealing a tiny chamber with a statuette inside. Our Lady of the Bull, patron saint of the island. From the story of Jason (1200 BC?) it is clear that the bull is connected to ploughing, since Jason wins the golden fleece (the wheat) by ploughing the Field of Ares with a plough drawn by bulls. Perhaps the plough has a bronze share, since the bulls have brazen feet and breathe fire. The poet, Hesiod, records that autumn ploughing started on



Below: Taula de Trepuco. In the background is the Torre Trencadé.



Above and below: The Naveta. Note the truly megalithic scale of the bottom line of stones.



Entrance to the west naveta at Rafal Rubi. The dimensions of the naveta are practically identical to those of d'Es Tudons, but a lot of the upper portion is missing.

the first morning when it stayed dark enough to see the Pleiades set. At much the same latitude in Minorca, in 1000 BC, this would have occurred around November 5, about three days earlier than it would have been for the Greeks. If the bull striking the rock represents the cosmical setting of the Pleiades, then the rock splitting represents ploughing, and the revealed Virgin is the constellation Virgo, holding Spica, an ear of corn.

J Mascaró Pasariu, the principal authority on Minorcan archaeology, suggests that the taula were tokens of the dead and horns of a bull, perhaps used in a dance-cult with echoes of Minoan Crete. Such a totem might be deliberately ambiguous, serving to represent a cycle of things in a cult of transformation: bull, plough, boat with keel, turned over like the naveta themselves, boat with sail; at some point in the year it could have been roofed, representing the tree, and at another time made open again, in a cult of bird and moon.

Such things still go on during the summer of 1972, in Ibiza, I heard the women out on the night of the full moon, shouting across the terraces to each other, "hoopoe!" in invocation of that black and white moon-crested bird, messenger of the gods. But despite the traditions the pre-history of the western Mediterranean is little known. The archaeology of the islands is mostly unexplored, and the meaning and function of the stone ruins is not understood.

Perhaps Minorca was colonised by navigators around 1500 BC. These people introduced the plough, and lived in an egalitarian society based on the independence of the fortified village. They came from the west, since they buried their dead in stone boats which were turned over on the same point of sail that had brought them from the eastern cape of Spain, and would carry them on to Sardinia, where they became the Shardana.

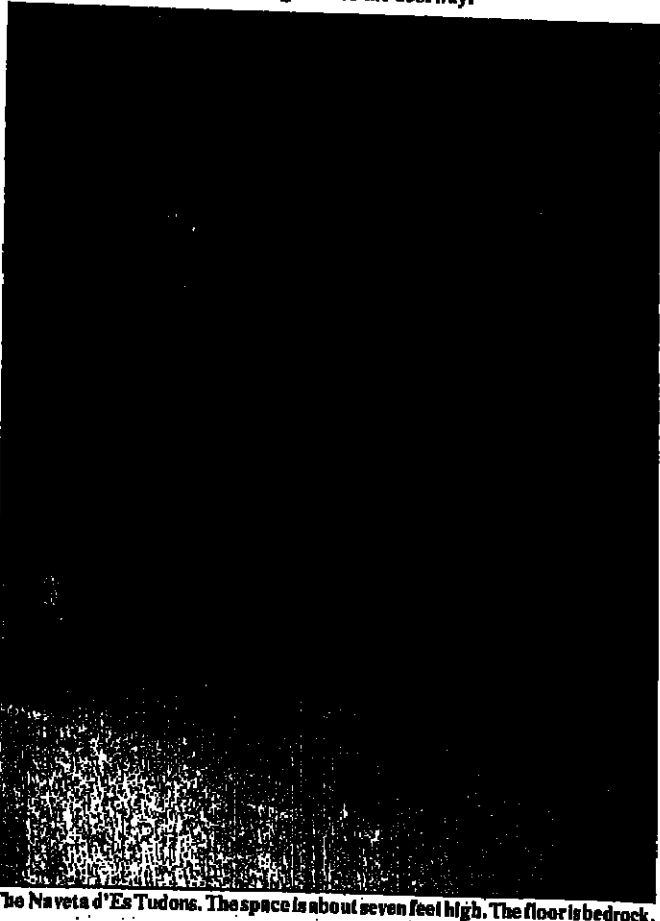
With the development of practical astronomy, the improved sail, and the invention of the keel, long crossings became increasingly commonplace, exposing Minorca to the influence of Egypt and Ionian Crete. The religious principles became more agrarian, and the monumental architecture became absorbed in a new and ambiguous structure, the taula, representing boat, keel, sail, plough, moon and bull.



Pillar inside one of the caves at Cala Morell.



Rafal Rubi West. Interior looking back to the doorway.



The Naveta d'Es Tudons. The space is about seven feet high. The floor is bedrock.

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TEAM EFFORTS

The work of Lothian Regional Council's department of architectural services is the subject of a travelling exhibition. Richard Carr reports.



Wellington Place old people's home.



Above and right: Oaklands old people's home.

ARCHITECTURAL style spotters will detect an overall style at an exhibition on the work of the Lothian Regional Council.

Recently on view at the RIAS gallery in Edinburgh, but also to be shown elsewhere, the exhibition shows 20 projects by the council's department of archi-

tectural services which has four principals, each of whom leads a design team of nine-10 people. But, as the department's policy is not to give credit to individuals but to stress the importance of the department itself, none of the people involved are identified.

The work is characterised by very clean lines, a careful differ-

entiation between different materials, minimal ornamentation, a restricted palette of colours and the occasional touch of humour. This is achieved through the treatment of elements like windows and gates. The result is that the architecture, though emanating from a local authority, doesn't look bureaucratic.

The exhibition marks the first 10 years of work by the department following the dissolution of Edinburgh City Council and the establishment of Edinburgh District Council and Lothian Regional Council. It also coincides with the move from offices in the centre of Edinburgh to a converted, late 19th century school on the northern side of the city, and an endeavour by Tom Hughes, director of architectural services, to show both the councillors and the public what has been achieved so far.

This, admittedly, is not easy to see in an exhibition which contains mainly recent work. But the projects do show the breadth of work undertaken by the department — including schools, day centres, fire stations, police stations (including one being planned close to the Palace of Holyrood House) and even a pumping station. The department employs some 250 people involved in £40 million of new build and £13 million of maintenance work a year, providing services which include planning, architecture (including surveying and engineering), interior design, property management and even outside commissions. These earn approximately £1.5 million a year.

Though an overall style is discernable, Hughes says this comes about almost by accident since it is not imposed by him nor is there any attempt to make the principals design in a particular way (except to impossible low budgets, of course).

And within the style there are different interpretations so that Tollcross Fire Station, for example, can be unashamedly post-modern in its fortress-like entrance with triangular win-



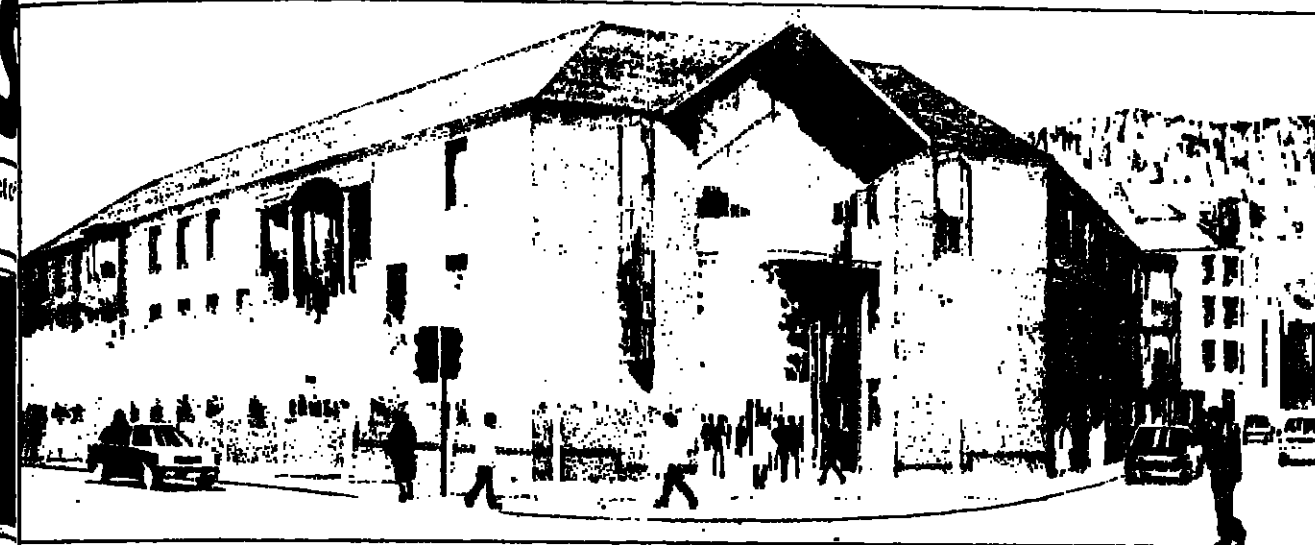
Window at Craighall Day Centre.



Tollcross fire station.



Balerno High School.



A* division police headquarters, St Leonards.

downs to one side (though it could also be compared to expressionist buildings in Amsterdam, for instance), while Tynecastle Sports Hall plays a marvellous visual game, the shape of a large, Crystal Palace-like window on one facade being repeated in miniature by the detailing of the entrance door below. Unexpected shapes are also found in the treatment of a large window in the Craighall Day Centre, whose entrance breaks through a pitched roof like the prow of a ship (recalling Frank Lloyd Wright), and in details like the entrance gates to Balerno High School.

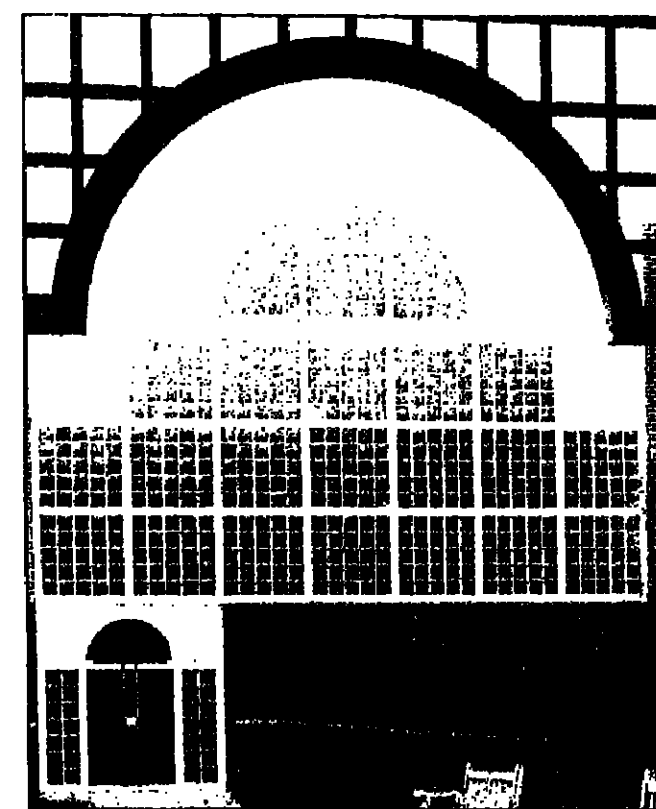
There are also examples of more restrained work from the department, like the old people's home in Wellington Place, Edinburgh, which has a nicely detailed entrance and surprisingly successful corner windows. There are very straightforward designs, like the schools at Beeslack and Castlebrae. The department also has its share of rehab and the exhibition shows the care taken in the restoration of the foyer in the Playhouse Theatre, Edinburgh, and Leith Police Station, an extremely handsome 18th century building. Also successful is an extension to a day centre in a Victorian building in Firhill. Here, the extension itself is not only very sympathetic, but its orientation gives a beautifully composed view of the original building from the dining room of the new one.

The exhibition, which is accompanied by a booklet, is a morale booster for the department. It has, Hughes told me, suffered cutbacks since its inception, losing two principals (there were originally six) and undertaking very little recruitment, with some members of staff taking early retirement. It has also had to redesign continually as central government has put increasingly stringent controls on local authority spending, and has had to accept that most financial considerations are concerned with capital cost only, and pay very little attention to running costs or long-term maintenance.

Despite this, some of the

department's designs are adventurous and many are well built. The department has had its victories, like the successful battle to provide a big, central concourse in Balerno High School which serves as a social focus which can also be used by local people outside school hours (and thus helps back to Gropius & Fry's design at

Impington). The next step, Hughes says, is to fill the vacant post of chief architect with someone who may spend little time at the drawing board, but will undertake comprehensive, long-term planning of the rehabilitation and proper use of all the buildings owned by Lothian Regional Council.



Tynecastle sports hall.

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EASTERN VISIONS

An exhibition celebrating the life and work of Rabindranath Tagore (1861-1941) is touring the UK. Jasja Reichardt saw it during its first showing at the Barbican Gallery.

AMONG Tagore's many paintings is one of a house which occupies a head in profile. The house has three storeys; it is approached by a staircase from the chin to the ear, at which point one enters a tunnel. The rest is all windows like an orange with a covered verandah and a dark attic.

As most of Tagore's paintings are doodles, or begin in one place and end in another like a journey without a map, it is interesting to ponder the topology of this house.

Although wondering about the route of a picture is of little consequence in most 20th century art, it might have some purpose here. This and the many other particularities of Tagore's art are informed by three considerations. One, his fame and his age (he was 67 when he started to paint) allowed him to experiment in a way that would be unattractive to a trained painter. Two, he felt that painting as a means of spontaneous expression offered subtler and richer possibilities than either literature or music. Three, he did not anticipate that his painting would be taken seriously — he was, after all, an amateur.

As a spiritual and social explorer, Tagore acquired excellence in his writing of poetry and music. He made himself at home on the stage and as an author of stories and novels. He was a philosopher, educator, visionary and reformer. He had known fame and adulation and was often embarrassed by both. His influence touched his native India to the core. He travelled the world, was consulted by world leaders and was received with honour in all countries he visited. He received a Nobel prize for literature, honorary degrees and a knighthood. He was a wise and complicated man who espoused simplicity.



Art, maintained Tagore, must express rather than explain.



Tagore mostly used inks, crayons and gouache, with a hand-made brush for texture.

Tagore's activities, his views on liberal education, his support for the emancipation of women, distrust of nationalism, concern for communality between town and country, belief in the vital importance of man's creative endeavour, provide a vital heritage to draw upon.

Even if the works themselves leave one with doubts, his views on painting are certainly of great interest. He maintained that only painting among the arts can survive the passage of time and the gulfs of national and cultural difference. Language is fixed in time and place and literary works have to be reinterpreted and translated to survive. Music, like painting, has a direct appeal to the senses and the emotions, but tends to be more bound to a culture than the visual arts. In art, he admired clarity, simplicity and generosity of scale. He was somewhat impatient with the influence of the sparkling beauty of Indian miniatures on contemporary work, finding that they lack "power, courage and depth".

In his autobiography, which he wrote at the age of 50, Tagore starts by describing the representation of memory in the mind as a painting. "I know not who paints the pictures on memory's canvas; but whoever he may be, what he is painting is pictures; by which I mean that he is not there with his brush simply to make a faithful copy of all that is happening. He takes in and leaves out according to his taste. He makes many a big thing small and small thing big. He has no compunction in putting into the background that which was to the fore, or bringing to the front that which was behind. In short he is painting pictures, and not writing history."

Once he started painting, Tagore became prolific and compulsive, completing more than 2,000 images in 14 years. The pictures emerged from the patterns of his manuscripts. The written lines were joined into shapes, filled in to become lakes and rivers on a page. "I have fallen under the enchantment of lines," said Tagore.

Tagore's methods of making images consisted of covering the

surface, usually paper, with colour applied with a cloth or the tip of a finger. He mostly used inks, crayons and gouache. On this coloured surface, lines were sometimes scratched with a stick and texture added with a hand-made brush. The pictures are strange and volatile. There are some inevitable connections between the images in the pictures and the characters and settings of his stories and poems, despite Tagore's anxiety that no interpretation of his paintings should be attempted. Art, he maintained, must express rather than explain.

The paintings' subjects range from portraits to moody landscape featuring wispy and sad other-worldly figures. Colours are sometimes surprisingly

bitter, as in the landscapes where acid orange sky meets orange earth through an arch of trees. Usually, however, they are warm, dark and violent.

Of all the subjects, it is the animals, some of them invented and some true to life, that give an outlet to Tagore's wit and vitality. Here, there is no need for references or memories of the romantic adventures of his stories and poems. It is as if the artist had to leave the human form behind to free himself of preconceptions, associations, and melancholy.

The exhibition continues at Cornhouse, Manchester, until November 22; the Third Eye Centre, Glasgow, December 5-January 10; Cartwright Hall, Bradford, February 7-March 29; and the Museum of Modern Art, Oxford, April 5-May 31.



His animals give an outlet for his wit and vitality.



Tagore's pictures are warm, dark and violent.

AMERICAN REVOLT

Patrick Davies on "The Function of Ornament" at the Chicago Historical Society.

CHICAGO is proud of its building heritage: one is repeatedly told about "The City of Architecture". To Chicago, Louis Sullivan is the foremost exponent of what is known as the Chicago Style.

This exhibition, which opened at the Chicago Historical Society last month, is a comprehensive review of Sullivan's distinctive ornament. Sullivan was one of the first Americans to attend the Ecole des Beaux Arts in Paris, which in the 19th

century was the most influential of the architectural schools.

However, his experiences there led him to revolt against what he saw as a European style, and formed in him a desire to create an independent American style. In a limited way, such experiments had happened before in America, but only Sullivan (preceding his most famous pupil, Frank Lloyd Wright) developed an ornamental system without any real precedent in Europe.

This declaration of cultural independence undoubtedly endears Sullivan to his fellow citizens 90 years after his most famous works in "The Loop", the business district of Chicago.

The most fascinating parallel the exhibition throws up is that between Sullivan's way of drawing, and his style of ornament. The drawings must be quite the most skilful pencil work produced by an architect, and the drawings of the decoration seem to be incised in the paper, the actual ornament panel adjacent being little more than a replica of an already created ornamental piece. The similarity is made so striking due to the shallowness of the ornament: the panels have little depth, being in reality highly-intricate bas-reliefs.

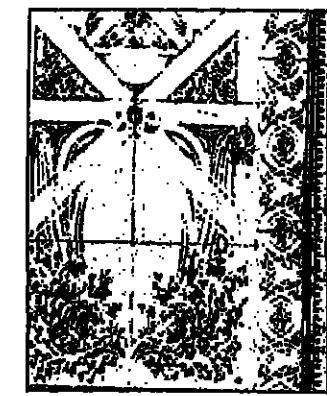
Consequently the theme of the exhibition is ideally expounded in the display of fragments of ornament with original drawings alongside. In addition, there are many models and large colour photographs placing the ornament in its built context.

Sullivan was the artistic director of a partnership with the pragmatic former military engineer, Dankmar Adler. (In America in the 19th century, only West Point trained engineers before the founding of the MIT school.) Their works of high maturity display structural virtuosity, with strong forms that the ornament enriches but with which it never competes.

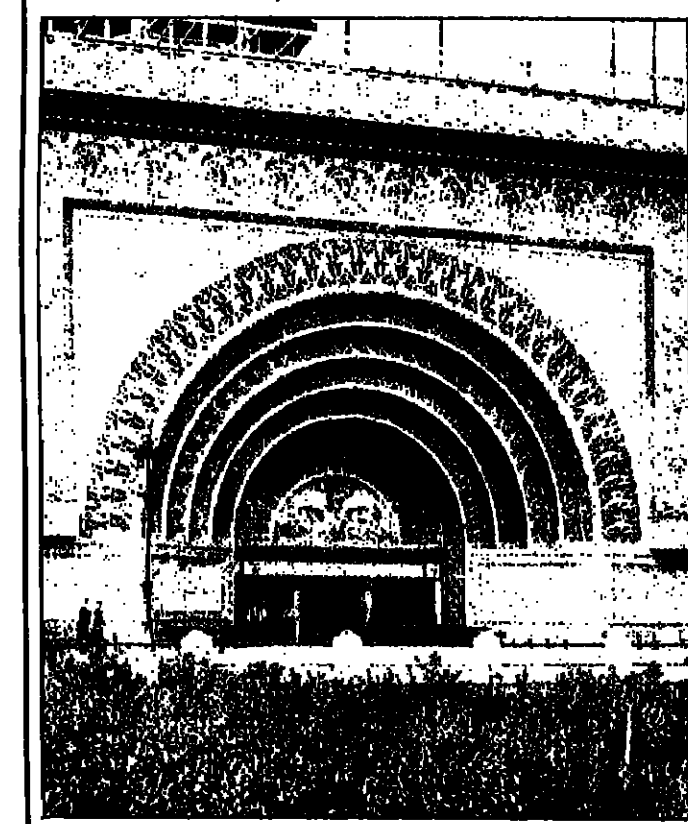
The Auditorium building, their most famous commission, epitomises this characteristic: the large private dining room, designed after construction began, and subsequently supported by a bridge structure, spanning a clear 70 feet across a light-well; the 14-storey tower, for some time the tallest structure in the world; and of course the plethora of gilded and stencilled Sullivanian ornament.

Clearly this happy balance of ornament and form did not outlive the partnership, which split after several years without substantial commissions. Sullivan's work took an odd turn as the principles that had been held in discipline by Adler's pragmatism now dissolved into a riot of "cabbage" ornamentation attached to a series of small town banks across the Mid-West.

As an exhibition to inform those who know little of Sullivan's larger work in the Chicago Style, it is undoubtedly successful; as an introduction to the function of ornament in architecture it is a fascinating study of Sullivan as the master of a lost art.



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Books

Function, fashion and frills

By Brian Hatton

Flight of Fancy: The banishment and return of ornament, by Brent C Brolin (Academy Editions).

THIS is really two books pretending to be one. A glance through the illustrations might suggest that Brolin's aim was an empirical visual survey of the many ways in which ornament and decoration have been incorporated in architecture, with a view to practical tips for the designer.

Brolin certainly has an eye for this, and if he had carried it through it would have made a worthwhile and stimulating

compendium. But the text reveals an altogether more polemical undertaking, using a battery of historical and scholarly references for the purpose of nothing less than a refutation of the anti-ornamental architectural theories of the past two centuries.

"From the middle of the 19th century, designers made it increasingly difficult to talk about the beauty of a design, or the attractiveness of its decoration in purely aesthetic terms... Instead, through the so-called principles of design, they appealed to our intellect and sense of morality; we were to appreciate their honest expression of structure, function, material, and so on. Succinctly stated, ideology replaced taste as the basis of discussion about the nature of beauty..."

"In sum, designers found it difficult to impose what they felt was 'good taste' on a growing middle class whose 'bad taste' was epitomised by an unrestrained love of ornament. The 'principle of design' appealed because they put designers on a wholly different, intellectual plane. They no longer needed to speak in terms of taste or mere

fashion. That was for decorators. Designers were concerned with morality."

Brolin believes that ornament is fun and beautifies architecture, that the need for embellishment is innate and popular, and that the modern proscription on it is simply the outcome of a conspiracy against the public by a design profession possessed by over-elevated notions of itself. These derive from the idea of artist-as-genius propounded in the *Critique of Judgment* by Immanuel Kant.

Despite the scholarly apparatus, Brolin's argument is populist and facile — on the one hand there is a supposed universal and innate desire for visual pleasure expressed in the common man's love of ornamentation. On the other, there is the ideology of the designers determined to differentiate themselves from the mass by the cult of genius. In the middle is the market, control of which is contested between profession and laity. Actually, since Brolin identifies the criteria for genius as innovation and rejection of convention, one might question why the genius-professional should be interested in commanding the market at all, but that is only one of the many problems in Brolin's argument.

He never says, for instance, why designers and theorists came to appreciate unornamented architecture in the first place. He says that it was ideology but that this was only a mask for professional taste. But, if so, how did professionals come to acquire this taste? Again, although Brolin describes how the crudely ornamented products of industrialism came to dominate the market in the 19th century, he is contemptuous of the reformers' attempts to improve the quality of things by means of design philosophy, schools and so on, claiming them to be merely the foisting of intellectuals' taste onto unwilling consumers.

Brolin does not consider the issue of quality at all, avoids all mention of kitsch, and without actually saying so, implies that "the customer is always right". Brolin's failure to distinguish between quality ornamented and decorated work and rubbish vitiates his whole method, for the efforts of the reformers were inspired not by horror of ornament but by a revulsion against the flood of low-quality products with crude, slick, or misplaced ornament released by capitalist industrialism, and finally by the realisation, slowly reached, that for profound reasons our society is simply incapable of manufacturing quality ornament or of applying it with any philosophy or decorum.

Brolin lays the blame for this banishment on the idealistic philosophy of Kant, but his own book is saturated with a simplistic idealism that takes no note of the concrete conditions of social and economic relations in which the historical process it describes has taken place. He seems to feel that one has no sooner to think of the idea of using some ornamental or historical style than to find it immediately and fully available wherever and whenever required: "Those who followed (Venturi's) ideas have been freed to dip into the full resources of history, and their openness to ornament is unprecedented in 'high-style' design in our time."

But the "full resources of history" are not and can never be available to designers; style cannot be extracted from its original cultural mode of production and belief like chemical essence for soap perfume or food flavouring. One might have thought that more than a century of failed historicism had established this lesson once and for all, but the illusion (or is it simply the exploitation of a

credulous market?) persists. Tom Wolfe without the argument at this point reaches the cynical and relativist eclecticism of P. Johnson.

Brolin's book has little to do with the aesthetics of design; no point does he examine the problems of function, purpose, and value as such; nor does he directly address any of the points made by Semper, and other serious critics of ornament. Instead, there is a great deal on the social, taste and professional infatuation. Yet even here sociology is that of a researcher concerned to establish a pattern of preference in relation to whose true value is not indicated.

He makes a promising beginning when he notes the use of ancient craftsmen, but to follow this kind of analysis through to its times and ruins his argument, confining his history to ideology, or to the case of ideology of the reformers. Brolin fails to note that the

been frowned upon, such as: obscure the method of construction, rather than explain how an object is made; to disguise the nature of the material and the technique used to work it, rather than reinforce the 'inherent' nature of a material and the technique used to work it.

The breadth of Webster's definition has the virtue of common sense, which one often finds in the observations of the amateur. That is to say, it leaves the decision about what constitutes proper ornament to the eye, as that is the proper organ with which to make judgments.

Leaving aside the question of how an "eye" (whatever that is) can make judgments, or how one deems propriety without ideology, this conflation is wrong.

Not for moral reasons, but for reasons which a better understanding of Kant would have revealed, and which Brolin might have gleaned from a better interpreter of Kant, namely Clement Greenberg. It concerns the differentiation and autonomy of aesthetic categories and their exemplification.

stunning mosaics which make it one of the most beautiful environments I have ever entered, but the intrinsic architectural qualities of the mausoleum building are, I would say, only slightly greater than those of the concrete air-raid shelter that used to grace my parents' council-house back garden.

Insofar as architecture exists as an aesthetic object in its own right, with its own qualities and "domain of competence", as Greenberg calls it, then architecture must be distinguished from ambient, attached, and incidental aesthetic sources and objects such as drapes, theatrical lighting effects, furnishings, paintings etc. The specific domain of architecture is the interaction of space and tectonic, structural form. This is not to say that the particular qualities of the best architecture will not spring from and respond to what the NATO group call the "discourse of events, life, and action"; or that the objects and effects of that discourse will not, optimally, consummate and fulfil (ie, ornament) the architectural framework of its happening, but the architecture must, if it is to remain architecture at all, retain its own integrity as an autonomous object of aesthetic experience.

No amount of decoration, no matter how high a quality, will transform indifferent architecture or design into a good example of its kind, no more than diamonds will make an ugly woman beautiful. The Kantian demand is that all things should be judged aesthetically in their own terms and of their own kind.

As for the morality of ornaments and decorations, Brolin's obsession with the styles and effects of designs, and not their substance, subjects and purpose, prevents him seeing that ethical questions are involved at the very root of creative action and aesthetic policy. Clearly, to debate whether one ornamental or decorative style for a wine bar is more or less moral than another is absurd. But it is not absurd to debate whether it matters more to us to build wine bars than operating theatres, or casinos rather than nurseries. Nor is it absurd to debate whether we should put, say, 5 per cent of a hospital building budget towards ornamental or decorative schemes or to put the money towards an improved technical provision, for instance, a new kidney machine or whole-body scanner.

The Kantian demand leads, in the area of instrumentality, directly towards the issue of technique. If ornament cannot justify itself as technique it will lose out to those things that can, and only when and where technique ceases to innovate, improve and expand will ornament return on a reasoned basis. Ornament and technique are the respective expressions of ends and means. When technique fails or lacks, when it reaches its limits, then we must make a virtue of necessity; and at that point, for want of any further method, and out of our excess energy and craving for consumption and meaning, we create ornamental beauty. In this sense, ornament is the transcendence of technique and purposeful action, and becomes the symbolising embodiment of the "purposeless purposiveness" that Kant described as the characteristic quality found in beautiful form through aesthetic experience of it.

When, in the 16th century, a German hospital commissioned Grünewald to decorate its walls with a visionary painting, it was because, beyond tenebrism and a few herbal remedies, there was little that medicine could do to turn the patient towards God, in the form of a beautiful symbol of the Resurrection. Today, Grünewald's commission would

Books

have to compete with an ever-growing number of expensive medical techniques.

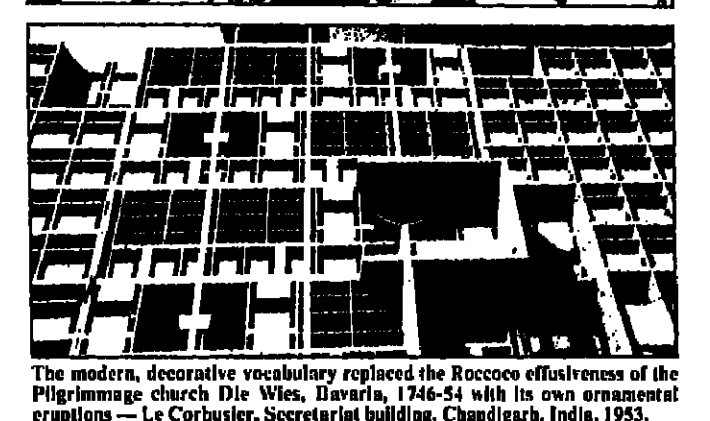
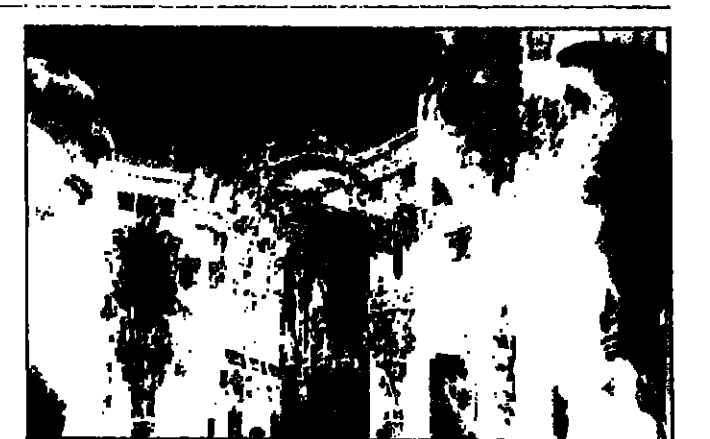
But when two years ago, a big new Liverpool hospital commissioned the abstract artist Bridget Riley to ornament its walls with her characteristic chromatic stripes, many critics hailed its success in enhancing the architectural qualities of the building and creating an integrated artwork. But the reason for the commission was practical, and its success was defined in terms of administrative and clinical technique — visitors and occupants of the hospital had been getting lost in its maze of blank, identical corridors, while the anomie and indifference of its walls had spawned anti-social graffiti. Riley's lines were designed to act as colour-coded Ariadne's threads through the indifferent labyrinth, and people stopped getting lost.

At the same time, the aesthetic morale boost given to the building put an end to the graffiti. This was a successful case of ornament that justified itself as technique. This is not an argument against the ideal of transcendent ornament, or against beauty as an ultimate

end in itself, but simply a reminder that today we have to go through many more practical demands before we are able to contemplate its specific and unique values clearly enough to shape and fashioning it with the conviction which alone justifies it and guarantees its aesthetic success.

It is only when a rational and philosophical policy as to what to build with our resources, and a sound and clear system of priorities in our beliefs is established, that questions about the wisdom, propriety, and above all, meaning, of ornament and decoration can be settled and conviction accorded to them, can the cultivation of the quality of ornament and design proceed.

Brolin is mistaken: ornament and decoration are not merely flights of fancy, they are the expression of values, and ultimately, of our identity; of who we are and what we are here for, and what, indeed, is here. In other words, the consideration of ornament takes us far beyond Brolin's consumer hedonism to the contemplation of the source and form of our cosmos.



The modern, decorative vocabulary replaced the Roccoco effulgence of the Pilgrimage church Die Wies, Davaria, 1746-54 with its own ornamental eruptions — Le Corbusier, Secretariat building, Chandigarh, India, 1955.

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ers also have their ideological banishment on the idealistic philosophy of Kant, but his own book is saturated with a simplistic idealism that takes no note of the concrete conditions of social and economic relations in which the historical process it describes has taken place. He seems to feel that one has no sooner to think of the idea of using some ornamental or historical style than to find it immediately and fully available wherever and whenever required: "Those who followed (Venturi's) ideas have been freed to dip into the full resources of history, and their openness to ornament is unprecedented in 'high-style' design in our time."

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Robert Venturi felt that the High Court building at Lincoln (La Corbusier 1953-on) share the "dishonest" quality of dishonesty or emblems.

For example, Michelangelo decorated the Sistine Chapel, he did not ornament it; nor do we visit the chapel to admire the architecture.

Ornament is the unnecessary enhancement of the self-sufficiency and autonomy of certain kinds (not all kinds) of architecture.

Decoration is something else; call it "environmental art". Ornament is always intrinsic to the formal design or architecture. If it is not intrinsic, then it is decoration.

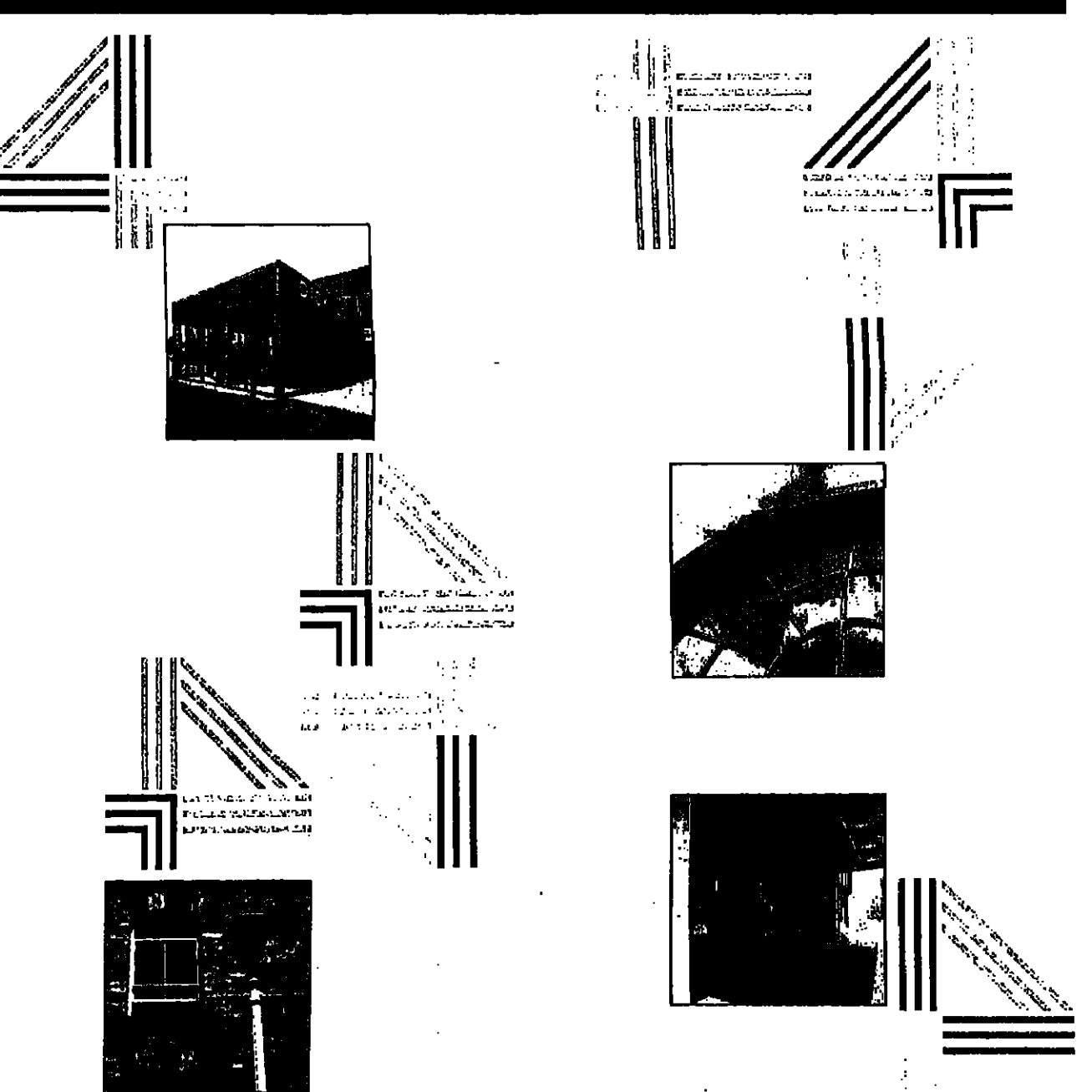
It is not structure, material, or technique that is immorally concealed by decoration, it is simply the architecture (if there is any), and not immoral, but simply illogical, for if you have real architecture, why conceal it? Of course, if there is little or no architectural quality present in a building, and if you have on hand a decorator of genius, (Michelangelo, for example), then it makes sense to decorate the building if (and this is a crucial if) propriety demands it. The mausoleum of Galla Placidia in Ravenna is lined with

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AS part of its partitioning system Norwood Partitions is offering a purpose-made door service to meet the growing demand for fire and security doors. Known as the Shieldor range, they can be produced to 30, 40, 90, 120 and 240 minutes ratings and to suit various forms of building construction. Doors are zinc-coated, steel faced and 44mm thick, reinforced and insulated to meet the required standards. Frame sections are welded and supplied in one piece.

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INTENDED for the contract furnishing market, the new easy-care festoon blinds from Apollo window Blinds is available throughout the UK via 90 outlets. Available in a choice of fabrics from fine voile to a lightweight satin, the festoon blinds can be washed and drip-dried without removing the cords. They have side frills and a deep double frill at the bottom.

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Pale floors



TWO new finishes have been added by Wicanders to its o-Cork, vinyl bonded, cork backed, wood plank flooring range. They are White Oak and Red Oak — both are made to 150mm sizes and have deep, convincing, wood-grain surfaces. Wood-o-Cork is 3.2mm thick and has a surface that protects them from wear and tear. They are non-slip, resistant to most oils, fat, and chemicals.

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Pyramid dome

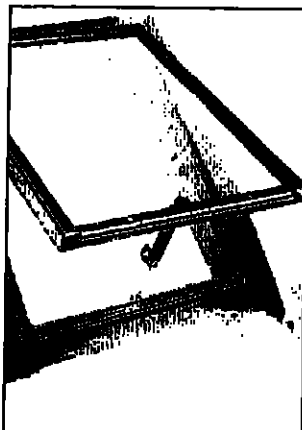
IN order to enable dome sizes up to 3m square to be produced, William Cox has developed a new aluminium-framed version of its Mark 5 Cosdome. This incorporates an aluminium bar section in each corner edge and culminates in a purpose-made casing at the point. Glazing is by all materials used in the normal Mark 5, both single and double skinned, plus the addition of wire laminate upvc and polycarbonate. By using the Cosdome matrix system of aluminium gutters, larger areas of glazing can be achieved.



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AVAILABLE in two sizes for pitched slate- and tile-covered roofs from 20 to 70 degree pitch, the Ubbink Purilan Universal Skylights have integral flashings and separate casement frames. The casement is dry-glazed with snap-on metallic charcoal-finished aluminium beads, accepting 3mm-thick glazing. There is a quick release button to allow easy access to the roof for maintenance, or as a means of escape. Purilan skylights are quick and easy to install.



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Portable floor

SPECIAL display floors in stores or intermittently used dance floors — these are the applications for Wicanders' new portable floor. This is an adaptation of its Wood-o-Floor or Cork-o-Floor, consisting of either surface bonded on to tongued and grooved fibreboard panels which slot together. The panels measure 900mm square and are safely locked together with an allen key. They can be quickly and easily assembled and as speedily dismantled.

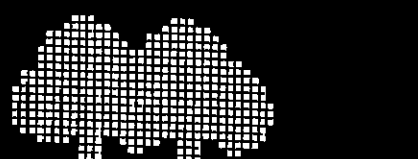


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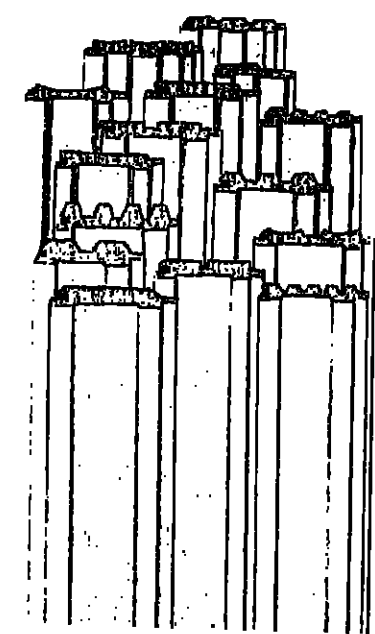
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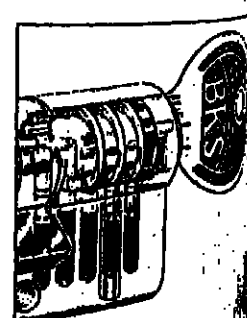


WHERE high traffic flow is expected one of the new range of Besam's automatic revolving doors with high capacity is called for. Designed to suit a variety of openings, the doors come in a number of diameters, from 3.2 to 4.8m. They are made in stainless steel and other materials and finishes, such as brass, bronze and anodised powder painted aluminium.

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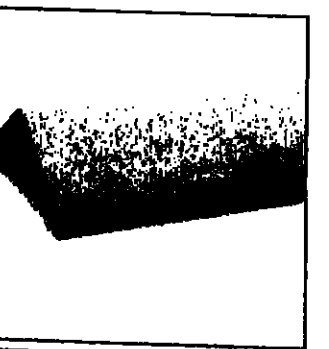
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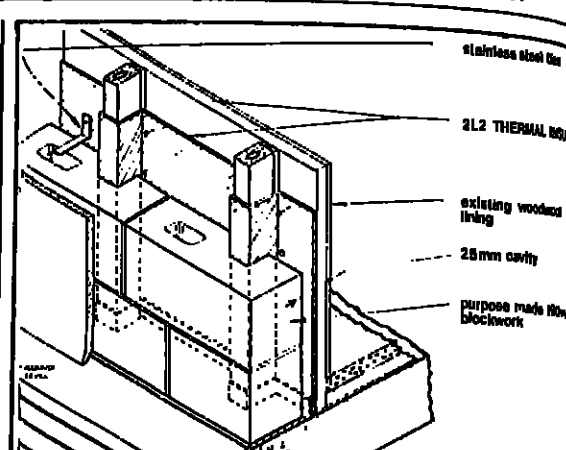
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FOUR floors of 1 Finsbury Avenue in the City of London have been acquired by Mercury International to house its securities division. In this space there is a 480-position dealing area, furnished and equipped to the highest standards. The furniture manufacturer chosen by the Thomas Saunders Partnership (architect for the fitting out) was Specialised Banking Furniture International. This company developed the furniture for Mercury using full-sized prototypes.

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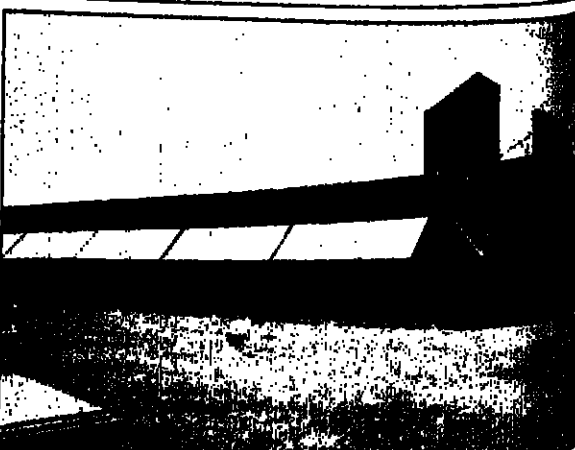
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ASPHALT HERALDRY

KENT County Cricket Club on its new stand at the St Lawrence Ground, Canterbury, has commissioned Briggs Amisco to reproduce the county's Invicta coat of arms twice in red and white mastic asphalt on the floor of the viewing balcony, immediately outside the doors leading to the executive club. The coat of arms are formed as an integral part of the BS 968R mastic asphalt waterproofing layer, poured in molten form within a brass frame.

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PUT IN THE SHADE

EXTERNAL shading is a feature generally used throughout much of Europe, though it has not yet caught on here. But the East Hertfordshire District Council offices in Bishops Cleeve is an exception. Here Continental Awnings' external blinds have been used dramatically to reduce the glare and solar gain through the building's vast windows. They are automatically controlled by light and wind sensors.

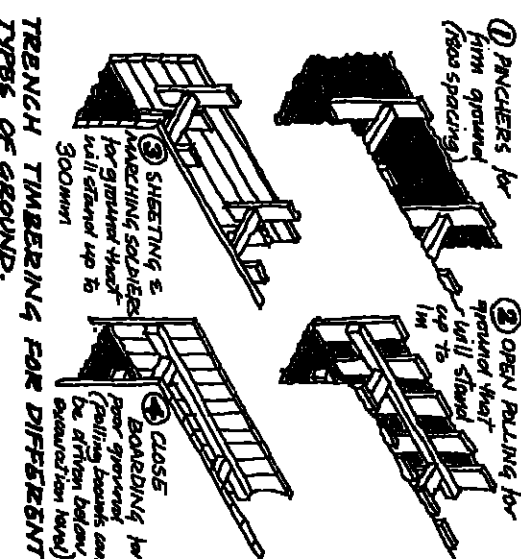
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TECHNIQUES

Support. Techniques that have to be worked in and are 1.20m or more deep should always be provided with side supports unless positive instructions to the contrary have been given. In good ground (stiff clay) these can be fairly basic, but in poor ground and/or deep excavations they must be carefully made. The timbering follows the excavation, trimming the soil and fitting the timber to the excavation. Alternatively, proprietary steel and aluminium systems are available to support the sides of trenches and excavations (see refs), but they are less used than they might be because the heavy ones require heavy plant to place them and the light ones get punched. They also have the drawback that they are usually more difficult to adjust where services obtrude into excavations.

Temporary embankments can be steeper than permanent ones. Plastic fabric reinforcement can be used to retain steeper embankment than the natural angle of repose of the soil.



TRENCHING AND EXCAVATION TECHNIQUES FOR DIFFERENT TYPES OF GROUND.

SKILLS

Experience is normally the only qualification for groundworkers. There are a few two-week courses run by the CITB dealing with site support to trenching and shoring, but trenchers also have training schemes, but trenchers and shapers are rarely considered strictly and protected according to the book. The conditions — the danger is that you only get what the ganger got away with last time, not what the particular conditions demand — let alone what the code (BS 6031) recommends. Most authorities ask for calculations if the excavation is more than 3.00m.

Mistakes made in the ground can be at least as serious as those made above it. There is no recognised trade qualification for groundworkers and excavators — Henry suggests some points for supervisors to focus on. Comments (or corrections) welcomed — ring 01-267 7676

Excavation. Contractors avoid hand digging and most jobs on new buildings can now be done mechanically. Excavators with the smaller plant that is now available. Main excavators can now be taken through 700mm openings and can be used at the bottom of a wide shaft to dig themselves into oblivion.

When hand digging is necessary (for instance for underpinning), mechanical tools can be used to cut into hard ground. Fissured rock can be excavated by rippers (solid rock can be split hydraulically or with explosives). Filling. Compaction. The risk of poor workmanship is very great here. The work is covered quickly and it is difficult to show compliance with the specification.

A whole range of machines is available for different jobs — a type of machine can be specified. General materials can be compacted to a higher density when there is some, but not too much, water in them (water hydrates the particles).

Ground water. Many techniques do exist to deal with ground water (and storm water running into open excavations). At the simple level, an aggregate-saturated drain in a channel carries the water to a sump, from where it can be pumped to a drain or ditch. As the water problems become more difficult, sheet piling can be used to dam back water. Sandy (but not clay) soils can be dewatered by a series of filter nozzles connected to a pump that sucks out the ground water and lowers the water table locally in the area surrounded by the nozzles. The ground to be excavated can be frozen before excavation or a series of columns of frozen ground can be created to provide a continuous dam around an area of unfrozen ground. An alternative may be to place concrete under water by replacement of bentonite or within a slurry wall. Sheet piling. Piling techniques are too varied to cover here, but some of the points to check are noted below.

SAFETY

Any excavation of 2m or more depth that is near where people pass must have structural protection. Any excavation that is subject to loading must have a ladder nearby for quick evacuation (and many trenches could be filled by a burst water main). Ladders should be tied and project well above the top of the excavation. Stairs should be provided to prevent vehicles running over (or close to) the edges of excavations. Fixed warnings of overhead obstructions should be provided — cranes and

CHECKPOINTS

The three points to concentrate on in the supervision of groundwork are:

- Setting out. This is the stage when money starts to be spent in the wrong place if setting out is wrong.
- Bearing surveys. At the bottom of trenches or on compacted fill under slabs.
- Safety. Groundwork is dangerous. It also comes at the beginning of a long contract. Slack attitudes to safety will remain if not checked.

Other points relate to these three:

- Excavation in rock usually needs support as much as in other ground because broken chunks of rock fall out of the face. (Same goes for boulders in stony soil).
- Dismantling with contractor which trench or shaft supports will be removed and which will be left in the ground. It is often impossible to remove all the support to deep excavation without causing "ground relaxation" when they are pulled out. Shallow excavation supports should be removed.
- Backfilling with excavated material should be avoided if there is any doubt about the suitability of the material and settlement cannot be tolerated — safer always to specify material for fill. (See refs.)
- Site access is tested for the first time by groundwork equipment. Has the specification missed (or the contractor misinterpreted)? With piling rigs, cranes or loaded lorries have any problems?
- Trenches must be inspected at the beginning of each shift (or day) by a person competent to judge their safety. No record has to be kept of the inspection, but if you are doubtful ask who inspected and get him (her) to confirm approval.

SOME SPECIALISTS

George Hatley and Chris Garrett, published by George Costin 1985 — intended for contractors but helpful for the supervising officers too. CITB leaders on courses for 86/87, tel: (04562) 291.

ICI fibres geotextile group. Tel: (04956) 57722 for plastic fabrics, meshing and ties.

Sykes Urwell HE Pumps. Tel: 01 868 8121, dewatering specialists.

Dunaplight. Tel: (0480) 215000, produces clay-board a butler to foundations that can be affected by ground pressure. (Say from heave.)

Krings Verba GmbH. Tel: (0272) 876174, trench support systems.

Subronics Ltd. Tel: (0788) 70241, supplies UK made electrocable trenching, including the commonly used CAT's (cable avoidance tools).

Concretion Piling & Foundations Ltd. Tel: (0925) 115066, vibrofloatation.

George Hatley and Chris Garrett, published by George Costin 1985 — intended for contractors but helpful for the supervising officers too. CITB leaders on courses for 86/87, tel: (04562) 291.

APPOINTMENTS

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 A young qualified architect is urgently required to join a small
 section specialising in housing within a multi-discipline practice.
 Projects range from large 'one off' houses to sites for several
 hundred, including group schemes for the elderly and important
 infill sites. The successful applicant must have flair and imaginative
 design skills to help further our work in this specialist field.
 Experience is not essential and recently qualified applicants will be
 considered.
 Please write or telephone for an appointment to:-
 Mr R J Tettersall, Administrator
 John Spradley and Partners
 51 Edmund House
 West St Helena Street
 Abingdon, Oxfordshire OX14 5BW
 Telephone: Abingdon (0235) 22905

ARCHITECTURAL
TECHNICIAN
 £10,251-£12,009
 Applicants for this new post in the Borough Architects
 Department should be experienced Architectural Technicians,
 capable of assisting at all stages in the design and supervision of a
 wide variety of building projects, the main requirement being the
 ability to organise and produce working drawings speedily but
 accurately.
 Applicants should preferably be qualified to B1AT or H.Tao (Bldg)
 levels.
 Application forms and job descriptions available from
 Borough Architect, Civic Centre, Silver Street, Enfield,
 Middlesex EN1 3XB. Telephone: 01 368 6585 extension
 2042.
 Closing Date 31-10-86
 Ref: GRN/87
 London Borough of
Enfield
 An Equal
 Opportunity
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PROJECT MANAGERS — LONDON BASED
Challenging Retail
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Retailer
 The Property, Design and Construction
 Division of The Burton Group provides a full
 inhouse technical service in the shopfitting, design
 and refurbishment of the Group's stores and shops.
 As a result of a substantial expansion
 programme, we now have an urgent requirement
 for additional project management personnel.
 Reporting to a Project Co-ordinator and
 working as part of a small team, you will be
 responsible for planning, co-ordinating and
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 projects from inception to completion. In any of the
 Group's retailing divisions to agreed standards,
 costs and time parameters.
 Your responsibilities will also include liaison
 with inhouse departments, consultants, contractors
 and local authorities.
 There are a number of positions available and
 interested candidates should have a broad based
 background in building, shopfitting or construction.
 Specific experience of retailing will be seen as a
 distinct advantage, but we are also interested in
 project managers with fast food, catering, hotel or
 leisure related backgrounds.
 Extensive travel is involved in all positions
 and the ability to work effectively under pressure
 and on your own initiative, is essential as are good
 communication skills.
 The remuneration package includes a highly
 competitive salary, company car, performance
 related bonus, profit sharing schemes, retail
 discounts, private health care and relocation
 expenses where appropriate.
 Interested candidates should write in
 confidence enclosing full career details, current
 salary and day time phone number to:
 Myra Hamilton, Senior Personnel and
 Training Officer, Design & Construction, The Burton
 Group, 2-4 Dean Street, London W1V 5DD.
 Tel: 01-734 8642.
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 McKeever, 66 Red Lion Street, London WC1R 4NA.
 Tel: 01-405 8787

Appointments
ARCHITECTURAL
ASSISTANT
 Salary £6913-£11604 (career grade)
 depending on experience and qualifications
 Working as part of a small enthusiastic architectural team
 within the newly formed Department of Development and
 Property Management the successful applicant will help to
 provide the full range of architectural services to the
 Council.
 Following a recent reorganisation, the Department will
 shortly be located in the new suite of Civic Offices where it
 will be required to produce a demanding and varied
 programme of work. This includes a wide range of housing
 and a new Sports Centre (£9,000,000) where site work is
 about to commence.
 Applicants must be able to demonstrate some practical
 design experience within a similar environment and be
 prepared to accept sole responsibility for smaller projects.
 Housing assistance, relocation expenses, essential user car
 allowance and support to gain an appropriate qualification
 are available.
 Write to the Personnel & Management
 Services Officer, Manor House, Turners Hill,
 Cheshunt, Herts EN8 5LE for further details
 and an application form to be returned by
 6th November, 1986.
BOROUGH OF BROXBORNE

WESTERN ISLES HEALTH BOARD
 Appointment of
PROJECT CO-ORDINATOR
 Salary: £20,000 per annum (negotiable)
 Associated with a scheme, for which formal approval has
 now been given, to build a new hospital complex in
 Stornoway replacing the existing Lewis and County
 Hospitals, the Health Board wishes to appoint a Project Co-
 ordinator, whose main responsibility will be for the
 management and co-ordination of the Health Board's role
 and in-part to the planning, design and execution of the
 project, and for its satisfactory completion.
 This will be a term contract appointment, commencing
 immediately and terminating on final commissioning of the
 new hospital building. Appointment will, it is envisaged, be
 subject to the Administrative and Clerical Staffs and the
 General Whitley Council conditions of service, although a
 separately negotiated fee-based contract remains a
 possibility. Salary will be at a fixed level, outwith the normal
 Whitley grading structure, negotiable around £20,000 per
 annum.
 Knowledge and experience of major building procedures,
 particularly those associated with health service building
 procurement, will be essential.
 Further information, including detailed job description
 and application forms may be obtained from Mr James
 Glover, General Manager, Western Isles Health Board, 37
 South Beach Street, Stornoway, Isle of Lewis. Applica-
 tions should be returned to the General Manager to reach
 him not later than Friday 31st October 1986.

MALLA
ARCHITECTURAL
HOT LINE
 01-387 1043
 334 Euston Road,
 London NW1 3BG

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 Enthusiastic Architect &
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 Hampstead NW3 435 9739

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 Practice with workload throughout
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 retail sector, and would welcome
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 20 Colindale Street, Waltham,
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 Contract or permanent. Send CV or Call
 Frank Gold, HAVRON PERSONNEL SERVICES, London House, 271 King Street,
 London W6 8LZ. Tel: 01-749 3108 Fax: 01-741 8871 Telex: 881223

TECHNICIAN — MANCHESTER
 Architectural Technician or Building Surveyor
 with good technical and administrative ability to join a young and rapidly
 growing architectural practice, to take a responsible role in the firm's housing
 work.
 The successful applicant must be a self-starter, will receive a five figure
 bonus and car parking package.
 Please write or ring for an application form to:-
 Mrs B Pomeroy, The Geoffrey Asop Practice,
 35-37 Barton Arcade, Manchester M3 2B1
 Tel: 061-234 9644

QUANTUM LINK ASSOCIATES
 The following staff urgently required to join a busy multi-disciplinary
 practice at our new office in Richmond:
ARCHITECTURAL TECHNICIAN
 Applicants must possess good design sense and a sound
 knowledge of building construction. Must be able to carry out
 measured surveys, prepare schemes and working drawings.
BUILDING SURVEYOR
 Newly qualified chartered surveyor or final part 2 standard. Must be
 capable of carrying out all aspects of buildings surveying work with
 minimum of supervision.
 We require self motivated people and can offer excellent
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 practice.
 Apply in writing with CV to:
 Alan Gosling
 Quantum Link Associates, 51A George Street
 Richmond, Surrey TW9 1HU

Architects and
Technicians
 We are looking for Architects and
 Technicians with a minimum of 5 years
 qualified experience to join our multi-
 disciplinary professional teams. Our current
 workload includes Office, High Technology,
 Retail, Civic, Sports and Leisure buildings,
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 Please reply in writing with CV to
 John Ellis, JT Design Build
 Bush House, 72 Princes Street
 Bristol BS1 4HU, Phone 0272 290851

NORTH WESTERN REGIONAL HEALTH AUTHORITY
PRINCIPAL ASSISTANT
ARCHITECT
 Salary up to £16,143
 The successful applicant will be responsible for leading a team of
 architects and technicians in the Regional Design Group of the
 Technical Services Department on a wide variety of health service
 projects throughout the Region.
 In addition to supervising the team and managing its workload, his
 duties will include the preparation of feasibility studies and full
 design services from inception to completion. CAD facilities will
 be available and full modelling capability will provide the opportunity to develop
 expertise in this fast growing area of technology.
 Applicants who must be Registered Architects, must have
 considerable design office experience and have held a post of
 responsibility.
 Please quote ref: B.136/C

SENIOR ASSISTANT
QUANTITY SURVEYOR —
TEMPORARY
 Salary: £10,654-£13,579
 This post for a temporary fixed term contract of 12 months is based
 in the Regional Design Group of the Estate Services Division, and
 applicants should be experienced in the preparation of estimates,
 cost plans, bills of quantities, cost control, valuations, and the
 accounts for small and large schemes. Applicants must be
 Corporate Members of the RICS.
 Please quote ref: B.96/A

TECHNICAL ASSISTANT G.I. —
ARCHITECTURE
 Salary £8,051-£8,988
 This post is based in the Technical Services Department of the Estate
 Services Division and the postholder is responsible under the
 direction of professional staff for providing technical assistance.
 Applicants should hold an ONC or an alternative qualification in an
 appropriate subject and have seven years relevant experience — or
 HNC or an alternative qualification in an appropriate subject and 5
 years relevant experience — or have passed the Part 2 examination
 of the RICS.
 Please quote ref: B.135/C

Application forms and job descriptions for all above posts from
 Regional Personnel Division, Gateway House, Piccadilly, 100
 Manchester M60 7LP. Tel: 061 236 9456 ext 614. Please quote
 appropriate reference.
 Closing date for receipt of completed application forms 12.00
 noon Friday, 31st October, 1986.

Architectural
Assistant
 c.£13,000
 Plus Large Company Benefits
 Our client is the property company of a major
 financial institution based in the City of London.
 Due to continuing expansion, an additional
 experienced architectural assistant is now needed.
 The work is varied and interesting and covers a
 broad spectrum of design. Applications are invited
 from candidates who have some practical
 experience and proven ability in preparing detailed
 working drawings and specifications in commercial
 sector projects. A working knowledge of CAD
 would be an advantage, although training will be
 given, if necessary. The successful candidate
 must be able to work with minimum supervision
 within a clearly defined brief and budget.
 Please write in the first instance to Elizabeth Lang,
 quoting reference 554/CRS, and indicating any
 companies to whom you do not wish your details
 to be disclosed.
Samuel & Pearce Recruitment Ltd.
 Executive Search and Management Recruitment
 4-6 George Street, Richmond-upon-Thames, Surrey TW9 1JY.

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PARTNERSHIP
THE CHARTER PARTNERSHIP LIMITED
 We are a very busy and expanding practice requiring additional
 staff at intermediate and senior levels.
 An opportunity to work on varied numerous and interesting
 projects in a pleasant and informal environment is offered.
 Applications in writing or by telephone from Architects and
 Technicians should be made to:-
 The Company Secretary,
 16 St. Mary's Square, Cardington Road,
 Bedford MK42 0BP.
 Telephone: 0234 42551.

SENIOR
ARCHITECTURAL ASSISTANT
Commercial and Industrial Bias
 due to an increasing workload a further Senior Architectural
 Assistant is required to join our existing team.
 Applicants must be fully experienced in the design and detailing of
 commercial and industrial buildings and be capable of accepting
 responsibility at a senior level.
 A salary commensurate with the level of responsibility will be
 negotiated.
 Please apply in strict confidence to:
 Company Architect
 Wards Construction (Midway) Ltd
 2 Ash Tree Lane
 Chatham, Kent

ASSISTANT LANDSCAPE
ARCHITECT
 (£8,640-£12,312)
 A Landscape Architect is urgently required to undertake a variety of
 work in a small but busy Planning Department landscape section
 headed by the Assistant Director (Landscape).
 The section has a significant landscape project workload, and
 applicants should be able to demonstrate good design ability, as well as
 the ability to run projects from inception to completion including
 environmental improvement works under the Council's Manpower
 Services Commission Community Programme.
 The section also serves other departments; outside agencies and the
 public with free advice and the applicant must be able to give sound
 practical advice on all aspects of tree management, T.P.O.s, felling
 licences and trees in conservation areas. The Assistant should be able to
 identify trees and shrubs and have sound knowledge of plant growth
 characteristics.
 The nature of the section's work requires an Assistant who can be relied
 upon to work independently with minimum supervision and be able to
 give clear concise written and verbal reports.
 Starting salary will be dependent upon qualifications and experience. A
 recognised landscape qualification, or equivalent, is desirable, and
 applications will be particularly welcomed from members of the
 Landscape Institute (Part IV) Design Section.
 Application forms and further details may be obtained from the
 Personnel Officer, Council, Buildings, Haddington (Tel. No. 092 082
 4161 Extn. 289) to whom they should be returned by 31 October 1986.

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 with minimum 4 years
 experience required for
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 Please send cv to:-
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 Unit 10, Chelsea Wharf
 13 Lots Road
 London SW10 0QJ

Qualified Architect/
Experienced
Technician
 Minimum 2 years experience.
 Apply:-
 Ted Hammond
 BHP Architects
 30 Hill Street
 Warrington WA1 3AQ
 Tel: Warrington 4166

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FABRIC SUPERINTENDENT
 Applicants will be required to develop a programme of planned inspection
 and maintenance of buildings and the estate, prepare drawings and
 documentation and supervise minor building works and maintenance
 carried out by contract and direct labour. An appropriate professional or
 technical qualification, ARCS, MCIOB or equivalent, and relevant experience
 is essential. Previous management experience would be an advantage.
 Salary on the Administrative 1A scale (£7055 - 12780 under review).
 Further particulars and application form are available from the
 Establishment Office (quoting reference L 306/A) University House,
 Bailrigg, Lancaster LA1 4YW where applications (3 copies) naming three
 referees should be sent to arrive NOT LATER THAN 7th November 1986.
 Previous applicants need not re-apply.

ARCHITECT
 £12,336-£16,934
 We are looking for a talented and highly motivated architect, committed to
 the aim of providing quality housing within the restrictions of present
 public sector spending limits. Join us in our Architects Team based in
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 includes special needs projects, sheltered housing schemes, as well as
 general needs housing. We function as both an in-house team for the
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 agencies and other Housing Associations. A knowledge of rehabilitation
 work is important, together with sound contract knowledge and an ability
 to work with a minimum of supervision.
 Salary on an incremental scale £12,336-£16,934, 28 days holiday,
 flexible working hours, LV's and an essential car user allowance.
 For more details telephone Jonathan Smith, the Team Leader, on 834
 3012 or for an application form telephone Mary Rofley
 (0707 48171) or write to Sanctuary Housing Association,
 Prospect House, Darkes Lane, Posters Bar, Hertfordshire
 EN8 2DW.
 The Association is committed to an Equal Opportunities Policy
 and welcomes applications from all sections of the
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 c.£12,000
 The successful applicant must have a
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 Write with CV to:-
 Annet House, Hawks Lane, Canterbury, Kent CT1 2NU.

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 require immediately an
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 Applicants should be able to demonstrate proven
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 Please write with CV to Trevor Powell, Holford Associates,
 Fishmongers Chambers, 110 Upper Thames Street,
 London
 EC4R 3TJ

BUILDING
SURVEYOR
 We require a building surveyor to deal with all aspects
 of the maintenance, alteration and refurbishment
 work arising from our extensive portfolio of industrial
 and commercial properties.
 Applicants must be prepared to travel and to work
 without supervision.
 Qualifications preferred but not essential.
 Attractive salary by arrangement plus company car.
 Applications in writing with CV to:
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 Property Security Investment Trust plc
 Fetcham Park House, Lower Road
 Fetcham, Surrey KT22 9HD

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 circumstances.
 This is a key role so we'll expect
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 8 years' post-qualification experience
 on a wide range of projects, including
 both design work and site supervision.
 You'll also need to be over 28, a
 Registered Architect, preferably
 RIBA and ideally have some knowledge
 of working overseas.
 We offer a renewable contract of
 approximately 12 months on a single
 status; a tax free package of
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 current rate of exchange paid partly in
 sterling and partly in local currency;
 good ex-patriate conditions that
 include free board and lodging and
 other facilities, home leave every 4
 months and all air fares paid.
 Please write, quoting ref. 563/BD
 with career details and day time
 contact telephone number, stating
 your availability, to:
 Recruitment Manager,
 Cable and Wireless plc,
 Marbury House, Theobalds Road,
 London WC1X 8BX or telephone
 01-405 4980 (24 hours) for an
 application form.

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Tel: 01-840 2377

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QUALIFIED ARCHITECT — 2 or 3 yrs Experience and

ARCHITECTURAL ASSISTANT (Pt II/Technicians)

Please write with brief CV and 1 or 2 A4 samples of work.

Please contact
Cherry Michelli
P.T. Partnership
Imperial Building
80 Victoria Street
Nottingham NG1 5EX
0602 587095

ABERAVON SEAFRONT DEVELOPMENT, PORT TALBOT

The Authority is actively considering the future development of the Aberavon Seaford Area.

Applications are therefore invited from consultant firms with experience in major development projects and who also have experience in Tourism and Leisure based developments, for inclusion of a select list for an initial feasibility study followed by a full development brief and proposals for the future development of the Seaford Area.

Interested firms should apply to:- Mr Peter G Collins, Borough Engineer, The Borough of Port Talbot, Municipal Buildings, Port Talbot, West Glamorgan SA12 6JP. Giving full details of their experience and capability, to be returned by Friday 31st October 1988.

The Borough of/Bwrdeistref Port Talbot

Architect Bristol

We have a vacancy in our Premises Division for a qualified Architect in the West Regional Premises Office, based in Bristol.

Preference will be given to applicants who have a minimum of five years' post qualification experience and who are interested in new and alteration work. Previous experience in bank work is not essential. The salary is dependent upon qualifications, previous experience and ability, but the commencing salary would be in the range of £13,405-£18,542 (plus a Large Town Allowance of £298 per annum).

The successful candidate will be offered, initially, a three year engagement with the possibility of subsequent appointment to the permanent staff.

In the first instance, please write stating age, qualifications, previous experience and salary required to:-

A.W. MacDonald Esq Dip Arch ARIBA
Chief Architect, Premises Division
National Westminster Bank PLC
5th Floor
41 Lothbury
London EC2P 2BP

NatWest

JOHN PATTIE ASSOCIATES

require Part II and Part III ASSISTANT ARCHITECTS

The work is challenging and fast moving. Applicants must be able to take responsibility and communicate their ideas clearly and concisely both in the office and on site. Write to: Iain Pattie Associates, 6 Erskine Road, London NW3 3AJ, or call 01-586 9237.

Works and Technical Services Department

Architectural Assistant (WAT.125)

£10,794-£12,522 p.a.

If you have RIBA Part I or HNC (Building), you could join the City and District of St. Albans in this varied role.

You will have the opportunity to prepare sketch schemes and follow them through to final designs; produce working drawings; and provide site supervision as well as contract administration.

Aged 25+, you should have experience in new building projects from concept to completion, and general contract administration.

You should have the potential to make a contribution to feasibility studies and be able to handle housing and non-housing projects.

Essential User Car Allowance provided.

Applications are welcome from anyone irrespective of their sex, marital status, race, religion, colour or disability.

Job Description and application forms available from the Personnel Division, 82 Hatfield Road, St. Albans, to whom completed forms should be returned by 31 October 1988.



CHAPMAN TAYLOR PARTNERS

require a

DESIGN ARCHITECT

We have for many years operated a specialised group within the practice, responsible for the design of most of our important projects. Often successfully through competition.

A continuing involvement throughout the country makes our workload both demanding and interesting.

CTP currently have a vacancy for a design orientated architect with about 2 years experience and a high degree of ability demanded by and satisfaction derived from responding to this workload.

Apply in writing with a CV to:-
Tony Riddell or John Evans

96 Kensington High Street, London W8 4SG

Telephone 01 938 3333

ARCHITECTS • ASSISTANTS • TECHNICIANS & INTERIOR DESIGNERS

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County of Cleveland DEPARTMENT OF ARCHITECTURE

Senior Architect £11,952-£12,894

Applications are invited from experienced Architects with design ability allied to sound constructional knowledge for employment in a Department where initiative is encouraged and maximum delegation of project responsibility is given. A casual user car allowance is attached to the post. Assistance with removal and relocation expenses will be provided in approved cases. Temporary housing accommodation may be available within the County area.

The Department has a very varied capital building programme, involving work on all types of educational project, social service properties, police, fire brigade, court buildings, libraries and other County buildings.

Further details of the salary structure and application forms are obtainable from the Department of Architecture, PO Box 43 Teesside House, 108A Borough Road, Middlesbrough, Cleveland TS1 2HG (Tel: (0842) 246165 ext. 3108). Completed application forms should be returned by 7th November 1988.

We are an equal opportunities employer. Job sharing arrangements will be considered and all applicants who have the support of the Disabling Resettlement Officer will be granted an interview.

FACULTY OF THE BUILT ENVIRONMENT DEPARTMENT OF ARCHITECTURE

PRINCIPAL LECTURER IN ARCHITECTURE

Ref: ABA70

Applications are invited from qualified architects who have a special interest in the teaching of Architectural Technology. The appointee will provide the academic leadership in the Department of Architecture, subject area of architectural technology and will co-ordinate the work of colleagues contributing to the teaching of the group of subjects making up this field of study. He/she will be expected to teach undergraduates and postgraduate levels and will be encouraged to active in practice and research. The post is available from January 1989.

Salary scale: £15,894-£19,698

For an informal discussion, please contact Hans Haselton on 01-9281 017039.

DEPARTMENT OF TOWN PLANNING LECTURER II/SENIOR LECTURER IN TOWN PLANNING

Ref: ABT5

Applications are invited from qualified town planners with a special interest in urban design and relevant professional experience.

Teaching responsibilities will span a variety of courses from B1K to postgraduate level focusing on environmental design, implementation and local planning. The successful candidate will be expected to undertake a programme of related research.

An interest in housing and an ability to contribute to the rapidly developing departmental and Faculty links with Europe would be advantageous. Candidates should be committed to teaching and research in an inner city Polytechnic. Previous teaching experience at higher degree or desirable but not essential qualification.

Salary scale: £9,705-£14,766 (LII)
£13,725-£16,983 (SL)

Initial placing on this scale will depend on qualifications, experience and age.

For an informal discussion please contact Mike Gibson on 01-9281 017039, in the Department of Town Planning.

DIRECTOR OF THE CENTRE FOR CONTINUING EDUCATION IN THE BUILDING INDUSTRY

Ref: CEB1

The Centre for Continuing Education in the Building Industry has been established in the Faculty of the Built Environment with the outstanding support from PICKUP. It has a comprehensive programme for 1988-89, including short courses and workshops, and a growing programme of 'in house' training for local authorities and firms in the building industry and professions.

Applications are invited for the post of Director of the Centre from people who have the drive and imagination to promote awareness of and further its activities. Applicants should be able to demonstrate appreciation of the needs for continuing education in the building industry and the post is initially for a period of two years, with the possibility of extension thereafter.

Salary Scale: £13,725-£16,983

(The appointment will be to Senior Lecturer grade at a point on the salary scale depending upon experience offered.)

For informal discussion, please contact Barry Redding on 01-9281 017039 or Mike Gibson on 01-928 9989 ext 7007.

Application forms and further details of the above posts are available from the Personnel Department, South Bank Polytechnic, Borough Road, London SE1 0AA. Tel: 01-928 3513 (morning service 9.00am-6.00pm).

Please quote relevant reference number.

Closing date for applications: 10th November 1988.

The Polytechnic is an equal opportunities employer and therefore applications are particularly welcome from women who have the necessary qualifications and experience.

South Bank Polytechnic
Teaching for tomorrow
in the heart of London

ATV IS SHEPPARD FIDLER AND ASSOCIATES LANDSCAPE (SOUTH WEST)

PRINCIPAL LANDSCAPE ARCHITECT

Are you looking for opportunity and challenge? Are you looking for a position of leadership and creativity?

We are looking for an enthusiastic, experienced Landscape Architect to lead the team in the South West. As a Principal Landscape Architect you will be responsible for the overall design and implementation of all landscape projects. You will also be responsible for the management of the team and the client. If you are interested, please send your CV to: David Buckland, Atkins Sheppard Fidler and Associates, Oakfield House, 15-17 Oakfield Grove, Bristol BS8 5BU. Tel: 0278 731191

TP BENNETT PARTNERSHIP

NEW PROJECTS: NEW TEAMS

The T P Bennett Partnership has new opportunities for Architects with proven design ability and construction experience.

Please send C.V. to:-

Gregory A Gale
T P Bennett Partnership
282 High Holborn
London WC1V 7DU

BARCLAYS BANK PLC-BIRMINGHAM

ARCHITECT

£13,747

ARCHITECTURAL ASSISTANT

£10,598

The Property Services Department of Barclays Bank is responsible for the management of the Bank's property portfolio, one of the ten largest in the country. The provision of the ideal premises from which to conduct the business is an essential part of the strategy to maintain the competitive edge in the High Street.

The Property Services West Regional Office in Birmingham has vacancies for:

An Architect with at least five years' experience

An Architectural Assistant with HNC or equivalent in Building Studies and five years' experience

The work does, of necessity, cover a very wide field and applicants should have a keen sense of design with a thorough understanding of economic planning and use of materials. Contract administration coupled with the ability to exert effective office and site supervision will be an essential part of employment for the senior post.

Salaries quoted are subject to annual review and include Large Town Allowance. Additionally, an annual bonus is payable and there is a wide range of benefits including a non-contributory pension scheme, profit sharing and special house purchase scheme after a qualifying period.

Please apply in writing giving a full CV to:

P W Cooper
Head of Personnel and Administration
Barclays Bank PLC
Property Services Department
PO Box 556
16/17 Old Bailey
London EC4M 7DN

BARCLAYS

Widdowson Architecture

JOIN US FOR A GLASS OF WINE

A lot to eat and an opportunity to enjoy a glass of wine. Whether you are looking for a permanent or part-time position, we have many openings at all levels to discuss with you. We look forward to meeting you at...

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1 Wilton Road
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Call 01-828 6354

For the West Midlands
The Portland Suite
Stratford Hotel
Hayley Road
Edgbaston
Call 021-643 7010

THURSDAY OCTOBER 23RD FROM 5-8 PM

If you are unable to attend please call your local office for a more convenient appointment.



CHRISTCHURCH BOROUGH COUNCIL BOROUGH ENGINEER'S DEPARTMENT

ARCHITECTURAL ASSISTANT/TECHNICIAN (Replacement)

Salary: Career Scale 2/6: £5,880-£10,164

Applicants with enthusiasm and initiative are invited to join our Architectural team. We are looking for an experienced Assistant who can make an immediate contribution to our varied workload of construction and maintenance.

Alternatively, we would consider a student who will train towards an appropriate qualification.

Assistance with relocation may be available in appropriate cases.

Christchurch is an attractive South Coast resort within close proximity of the New Forest. For an application form please write to the Personnel Officer, Christchurch and Town Clerk's Department, Civic Offices, Bridge Street, Christchurch, Dorset BH23 1AZ to whom it should be returned as quickly as possible.



Sedgemoor District Council

TECHNICAL SERVICES DEPARTMENT

SENIOR ARCHITECT (Temporary)

PO 1-4 £11,952-£12,894

A progressive local authority practice have a temporary post to offer an experienced architect. In addition to providing a liaison service between client departments and outside consultants, the postholder will play a key role in organising and implementing an extensive programme of refurbishment of the Council's buildings and estates. This post is temporary, initially for a period of two years.

Housing accommodation and a removal/relocation package, up to a maximum of £2,000 (plus VAT), will be offered subject to eligibility.

Sedgemoor District covers 140,000 acres of coastal and rural Somerset, lying between the Mendips and Quantock Hills. Population 93,000.

Application forms and further particulars available from the Personnel and Management Services Officer, Town Hall, Bridgwater, Somerset, telephone (0278) 424391.

Closing date: Friday, 31st October, 1988.

SEDGEMOOR IS AN ECONOMIC DEVELOPMENT AUTHORITY

The Technical Division comprises Building Surveying, Engineering Services, Quantity Surveying and Finance Control. In addition the Control Section processes day to day repairs using the Council's Direct Labour Organisation and private contractors. These groups supported by the Administrative Section, form the multi-disciplinary Technical Division under the direction of Mr G Jackson ARICS, MBIM, the Assistant Director of Housing. Applicants are invited to join the team with the aim of providing a complete technical and professional service.

CHIEF CLERK OF WORKS

£12,680-£13,632

Due to the retirement of the present postholder a vacancy exists for a Chief Clerk of Works.

Duties will include the programming, co-ordinating and overseeing of a team of 14 Clerk of Works carrying out the usual functions for minor and major capital improvement, conversion and repairs to the Council's 21,000 housing stock together with planned and day-to-day maintenance works. There is a current annual budget of approximately £16.5m. Reference AST/589.

CLERK OF WORKS

£8,129-£9,864

Duties include the supervision of minor and major capital improvements, conversions and repairs of the Council's housing stock and revenue maintenance work together with all the usual functions carried out by a Clerk of Works in a busy office. Reference AST/582.

Essential user car allowance is applicable to both posts with an assisted car purchase scheme is available.

Application forms and further particulars are available from the Housing Department Technical Division, Carterhatch Depot, Carterhatch Lane, Enfield, Middx. Telephone 01-368 9366. Closing date 31.10.88.

London Borough of

An Equal Opportunity Employer

Enfield

Leicester City Council

As part of the City Council's commitment to an Equal Opportunity Policy, applications are welcome from people regardless of marital status, sex, race, disability or sexual orientation. Job sharing applications are welcome for all jobs below.

City Architect's Architectural Assistants/Architects

Salary £8391 - £11271

Required to enable the City Council to maintain its commitment to an extensive Capital Works Programme including Housing Newbuild and Environmental Works, refurbishment of existing dwellings and General Architecture, dealing with a new Leisure Centre and a variety of other building types. Applicants must have at least Part II RIBA or exemption and a sound knowledge of contract administration and legislation. Salary paid will be in accordance with qualifications and experience. Applications from women and ethnic minorities are especially welcomed.

Where relocation is necessary, expenses to a maximum of £2380 plus approved removal costs, together with help in finding temporary housing accommodation, are available. Application form returnable by 7th November 1988 and further details from Director of Personnel and Management Services, New Walk Centre, Welford Place, Leicester LE1 5ZG. Tel (0533) 549822 ext 7089.

...working for Leicester

Building for Brighton Architectural Technician

Scale: 1-6/SO 1
£3,507-£11,271

To join a small, multi-disciplinary team. You will be involved in an interesting range of projects, particularly new housing schemes under the "Building for Brighton" initiative. Preference will be given to those experienced in housing design with MSAAT/BIAT qualifications.

Salary will be dependent upon experience and qualifications.

37 hour, 5 day week, flexitime.

The studio, presently situated in a modern office block, will be relocated in 1987 to the new Civic Offices complex now under construction in the centre of Brighton.

Please telephone Brighton (0273) 29801 Ext. 244 or 241 for an application form and job description to be returned to the Director of Technical Services, Wollesley House, 9-14 Waterloo Place, Brighton BN2 2PU by 31 October 1988.

Brighton Council is committed to equal opportunities and is currently developing an Equal Opportunity Policy.

Borough of
Brighton
Brighton is a nuclear free zone.

